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RICHARD TURLEY ON HOW TO GET HIRED WHEN YOU'RE OUT OF YOUR DEPTH

COMPUTER ARTS

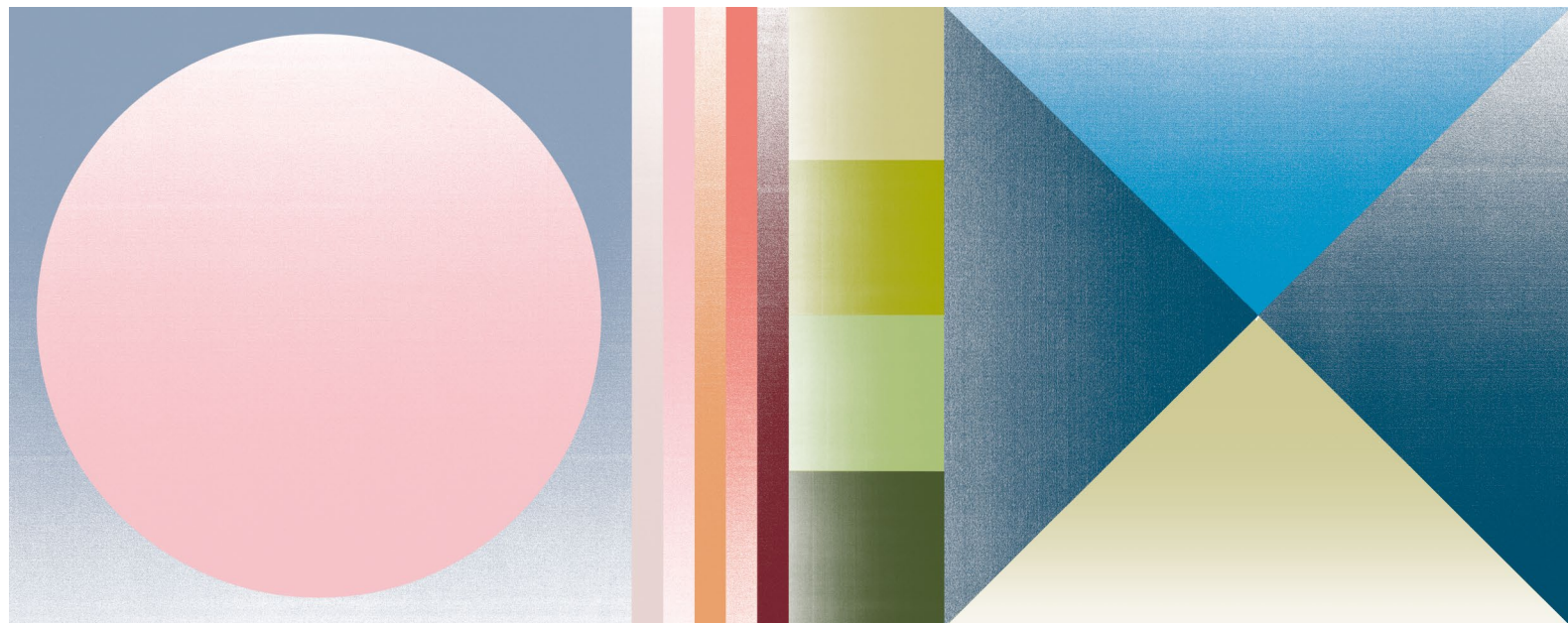
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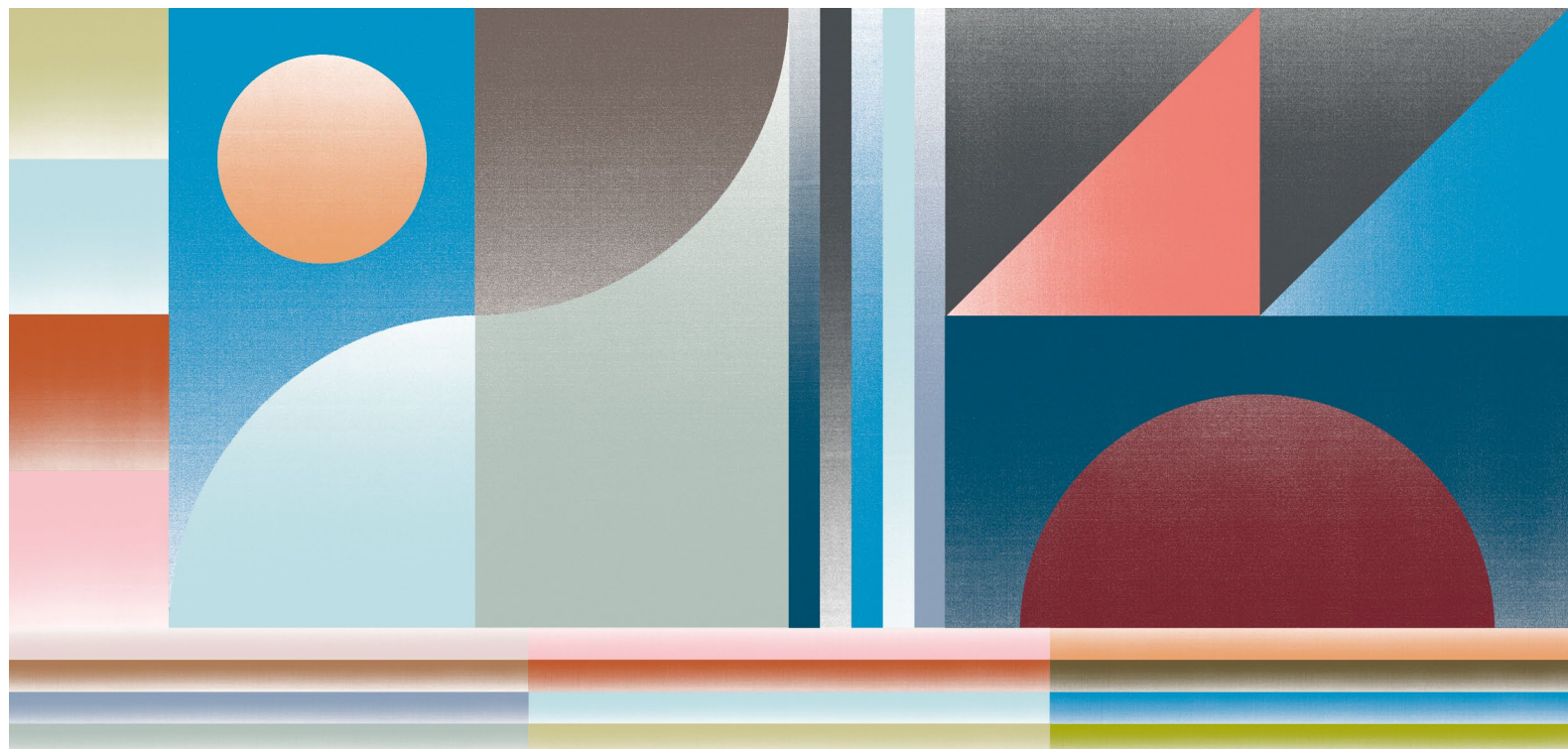
RUN YOUR STUDIO LIKE PENTAGRAM

Marina Willer's team reveal why
the agency's unique structure
is a catalyst for creativity



COLOUR TRENDS 2017

DISCOVER THE HOTTEST
PALETTES IN DESIGN



Future

GET MORE FROM SIDE PROJECTS

Keep that new year's resolution and
make more time for your personal work

HOW TO SOLVE A DESIGN BRIEF

Never let a blank sheet of paper daunt you
again with advice from D&AD New Blood

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“
**WE ALL LIVE IN A
RHYTHMIC UNIVERSE.
THIS IS MINE.**
”

iStock Exclusive Artist **Bülent Gültek**

Colour trends for 2017



MERIJN HOS This month's cover is by Utrecht-based illustrator Merijn Hos, profiled on page 56. Hos was given the four key colour palettes from our colour trends piece (page 46). Featured here is one of his work-in-progress ideas, showing those palettes at a glance. www.merijnhos.com

Editor's letter

Colour is undoubtedly one of the most expressive tools in a designer's creative toolkit. It can influence mood, evoke all manner of cultural associations and, of course, enhance the beauty of a piece of work.

From fashion and product design right through to branding and advertising, the application of colour is also a very trend-led pursuit. This time last year, we worked with creative consultancy FranklinTill to identify four key palettes for 2016. Now, we've updated those trend predictions with a further four palettes that we believe will be hot as we head into 2017.

Elsewhere, we visit Marina Willer in Pentagram's north London office to determine how her small, self-contained team operates as part of the larger agency – and explore what other creative businesses can learn from its never-successfully-replicated structure, in which all partners are equal and creative side projects are actively encouraged.

If your new year's resolution is to find more time for your own creative side projects, we've put together a useful guide to doing exactly that, so there's really no excuse to keep putting them off any longer.

And our series of practical articles for young designers in partnership with D&AD New Blood continues with a guide to fulfilling a brief, invaluable whether you're entering the New Blood Awards, or just need to brush up on the basics.

Next issue, our designer's guide to money will help you kick off 2017 with a bang. It's packed with advice to help you navigate tasks such as negotiating pay, budgeting projects, and ultimately making both yourself and your clients more money. Pretty unmissable, I'm sure you'll agree.

● NICK CARSON
Editor
nick.carson@futurenet.com

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FEATURING



MERIJN HOS

An illustrator, visual artist and occasional art director based in Utrecht, The Netherlands, Merijn has worked for Coca-Cola, Nike, Mercedes Benz and Apple as well as creating our cover illustration this issue.

www.merijnhos.com



FRANKLINTILL

Having predicted the resurgence of pink for 2016, creative consultants Kate Franklin and Caroline Till pick out the coming year's colour palettes, starting on page 46.

www.franklintill.com



MICHAEL WARAKSA

A Chicago-based artist/illustrator, Michael has exhibited at venues around the world and his illustrations have been published in numerous magazines and newspapers – including this one, beginning on page 64.

www.michaelwaraksa.com



MARINA WILLER

Before becoming a partner at Pentagram, Marina was head creative director for Wolff Olins in London. On page 76, she discusses the agency's unusual structure.

www.pentagram.com



BEN BOS

The veteran Dutch designer tells us about the time he got Tenzing Norgay's autograph in Katmandu airport, and drops in some anecdotes about royalty too, in Design Icon on page 98.



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MEET THE TEAM



NICK CARSON EDITOR

Since his new house doesn't cope well with the cold, Nick bought a woodburner. He also enjoyed meeting Marina Willer and her team at Pentagram London, but regretted staying up to watch Trumpmageddon.



JO GULLIVER ART EDITOR

Jo fulfilled a life-long dream by visiting Iceland, but the Northern Lights were diluted by low cloud. To sum it up: amazing waterfalls, geysers, cold, hail, snow, rain, sun, ice and a wet bum from slipping.



ROSIE HILDER OPERATIONS EDITOR

Rosie has been busy crafting Christmas presents: a felt-heart mobile for a friend's new baby, a shaver bag for her boyfriend, and an embroidered broccoli for her sister (because she lives in Brockley).

KEY CONTRIBUTORS

GARETH JONES VIDEOGRAPHER

Following Johnson banks and The Chase, Gareth completed his third solo shoot as he journeyed to west London with Nick to see Pentagram. He was impressed by the agency's laid-back vibe, and the fact they offered him a miniature pot of green tea.

KAI WOOD FREELANCE ART EDITOR

In between his regular stints on CA, Kai headed to London to watch the tennis at the O2 – a great experience that inspired him to get out on the court himself after the torrential rain relented.

Production notes

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TEXT AND COVER CMYK, MATT
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William Gibbons

PRINT FINISHING PARTNER



PAPER
COVER
Precision Special Gloss FSC 250gsm
P3–74: Ultra Mag Plus Gloss 90gsm
P75–98: Grapholvent 70gsm

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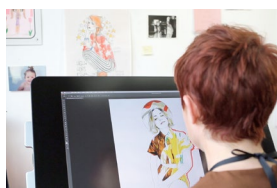
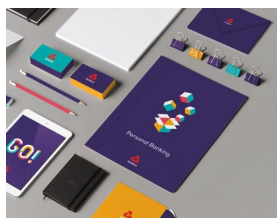
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46 COLOUR TRENDS FOR 2017

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TRENDS: EMERGING

TRENDS ROUNDUP

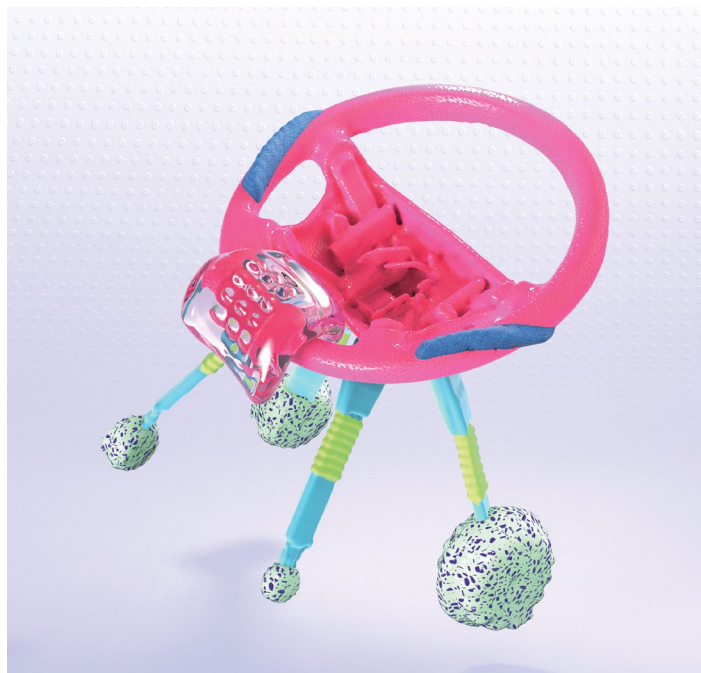
FranklinTill looks back on 12 months of emerging trends identified in CA, and what we can learn going into 2017...

Here at FranklinTill, rather than perpetuate micro fads and fashions, we like to look at the bigger picture and what this means for design across the lifestyle industries. We research and uncover some of the future thinking by speaking to visionary designers working with innovative tech, materials and processes.

For the last year, we have been curating the trends section of Computer Arts – identifying emerging, still fresh and mainstream movements for further exploration. Over the next few pages, we'll give a recap of the most exciting emerging areas – as exemplified by key projects – and draw together some conclusions to help you with the next year's worth of creative briefs.

In general, we've noticed that materiality is more important than ever, and not just in the real world, but in the virtual world too. How can we exploit new materials for a better future and how can we engage people through technology to have a more engaging experience via our screens?

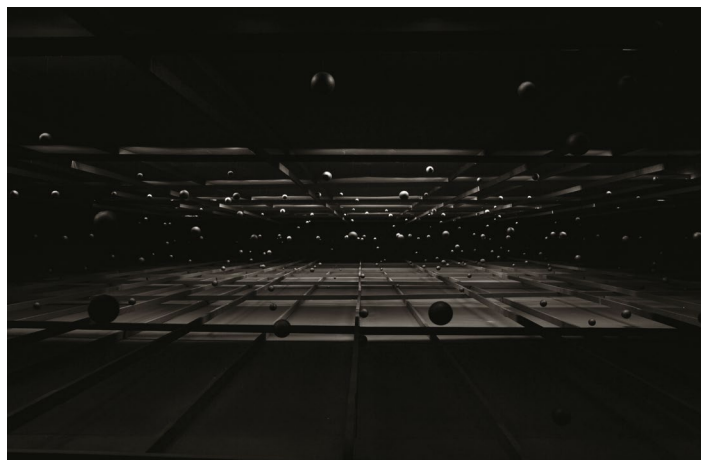
Forward-thinking designers are considering not just aesthetics, but also the materials and processes used in order to create sustainable alternatives – from built-in recycling systems, to harvesting waste and abundance, we expect more designers to consider the bigger picture. ■ www.franklintill.com



Bastiaan de Nennie

1 Code-craft is usurping handicraft, with the emergence of the digital artisan. Bastiaan de Nennie deconstructs familiar objects then reconstructs the individual elements in a digital bricolage (www.bastiaandenennie.com).

4 Environmental design is shifting to new production methods that have their own, in-built, recycling systems. Polyspolia by Will H Yates-Johnson is a concept for a waste-free manufacturing model that breaks down old products and works them into new, more complex forms (www.whyj.uk).



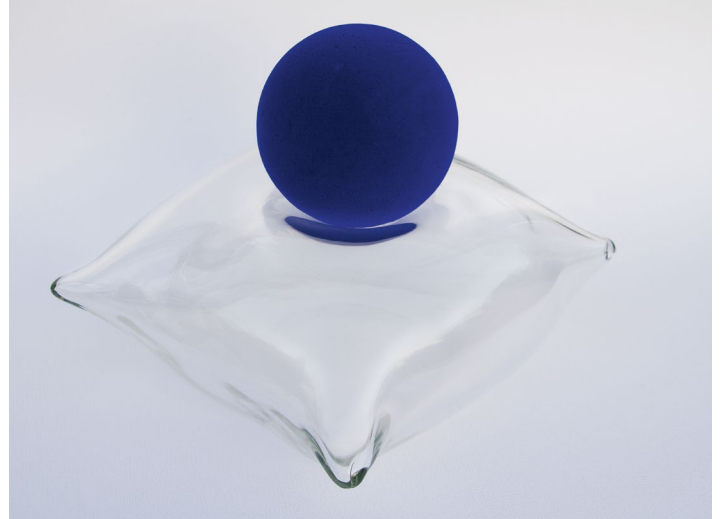
7 Vantablack is a new material that absorbs almost all light, making it the blackest black ever. Levi van Veluw uses it in his installation The Relativity of Matter (www.levivanveluw.com/work/relativity-matter-installation).



2 Spearheading the future food trend, Space10's Project Meatball gave us the Lean Green Algae Ball and Crispy Bug Ball (www.space10.io).



5 Part of a trend toward more realistic depictions of reality, as opposed to the airbrushed perfection of social media, Sandy Suffield's photo series Faking It parodies the art of food styling (www.sandysuffield.com).



3 As our lives become more virtual, artists like Lucy Hardcastle are seeking to translate the digital into the 'digi-real'. Maintaining the rendered gloss effect of her digital work, her ultra-slick pieces are created using electro-flocked velour and crystal-clear blown glass (www.lucyhardcastle.com).



6 Sports brands are increasingly pushing new boundaries in material technology. Nike's exhibition at Milan Design Week featured prototypes that explore an athlete's movement through footwear (<http://news.nike.com/milano-2016>).



8 Designers are satirising marketing clichés through fictional brands, like these ads for fake water brand Dubai+, to promote fashion brand Wellness (www.wellness.lc).

9 With migration rising, cultures are getting remixed. Namsa Leuba's photography exudes the influences of both her African and European roots (www.namsaleuba.com).

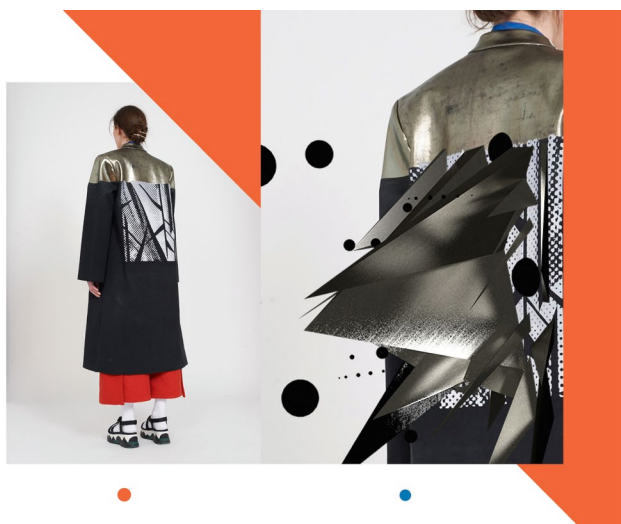




10 With hair being touted as a new, sustainable resource, Sanne Visser has used it to make rope, bungees and netting (www.sannevisser.com).



11 Food brands are going back to basics with simple packaging and labels, such as the sleek, super-minimal designs by OkFocus for Soylent (www.soylent.com).



12 Augmented reality offers a new way to view the latest fashions. When the prints on Kailu Guan's clothes are seen via a smartphone, halftone dots and vivid brushstrokes dance across the screen (www.kailuguan.com/#lookbook).

FIVE LESSONS LEARNED

As we look forward to 2017, FranklinTill pulls out the five key things that these 12 projects have taught us this year...

The big message we want to convey with the projects over the last year is that materials are being considered increasingly for their sustainable credentials.

More than ever, designers need to consider where the material comes from, where it's going and where it ultimately ends up. Even on a basic level, some of the paper ranges (such as Crush by Favini) are part of a fascinating broader trend, as they're exploring waste streams from other industries.

With all this in mind, we've identified the following five pieces of advice for designers looking forward to the next year...

1 RECONSIDER RESOURCES

Look to material abundance, and use unexpected resources in new ways.

2 ENHANCE THINGS DIGITALLY...

Augmented reality yields an exciting range of possibilities for enriching content and design work, if you're creative with it.

3 ...AND MAKE DIGITAL TANGIBLE

Conversely, also consider how you can achieve materiality in the digital world. It's all about blurring the boundaries.

4 SIMPLIFY, SIMPLIFY, SIMPLIFY

Strip back your design work to help you stand out from the visual noise.

5 THINK GREENER

In an era of largely mass-produced, disposable products, consider what will happen to the material that you've produced at the end of its life.

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Anna Valdez is a visual artist based in Oakland, California, with an academic background in anthropology and video. Her works investigate personal identity but also cultural meaning, and have been exhibited in museums and galleries across the US. annavaldez.com



MY DESIGN SPACE IS...

LIVING HISTORY

Oil painter and digital artist **Anna Valdez's** studio is packed with artefacts that tell the story of her interests and history, as well as providing subjects for her to paint

Artist Anna Valdez's studio is located in a large historic building in Oakland, California. Built in 1901, the space was originally used for manufacturing speciality automotive parts, licence plates and steel containers, but it has now been revamped to provide studio space for 25 artists.

Valdez has been based in the building for the past three years. It's the perfect place to be creative, with plenty of light, tall ceilings and communal areas. The majority of her neighbours are also painters, with a diverse range of different focuses. "I consider myself fortunate to have found a studio in this community of artists," she comments.

Influenced by her studies in anthropology and video, Valdez views artists as "cultural producers". She is currently putting together a visual autobiography that explores her traditions and history. As part of the project she has collected photographs, stories and family recipes, as well as exploring horticulture and the tradition of crafting. "I consider this examination to be a rite of passage into a globalised society, while simultaneously finding my niche within it," she says.

Valdez's studio is almost autobiographical in itself – it is cluttered with plants, books, paint, vessels, art supplies, paintings and tapestries. "There was never an intentional design to my studio,

things have just accumulated over time and I try my best to keep it organised as much as possible in order to continue working in it," she explains. "It is unique in that it reflects and houses my specific interests and history."

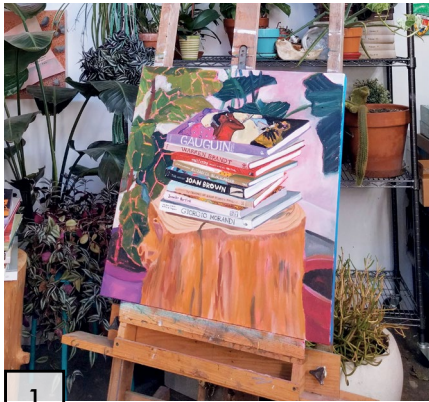
Thankfully, this clutter provides plenty of interesting subjects to paint, and art history books and monographs of artists feature regularly in Valdez's work (1).

In fact, many of the objects in the space have found multiple uses – a case in point being this French Market coffee can (2). "When I lived in Boston, I would habitually drink FM coffee in the studio," she explains. "I found the empty tin cans to be pretty useful in holding brushes in oil."

Patterns fill every corner of the studio, including the crockery. This mug (3) was collected on a road trip. "In addition to the gorgeous pattern and being a vessel for hot drinks, I enjoy the memory it provides," Valdez says.

Outside of her work as an artist, Valdez is also very interested in horticulture, and the studio is brought to life with houseplants (4) and flowers from her garden (5). Like many of the items in the studio, these provide compositional interest in her paintings, but they also feed Valdez's creative spark.

"I realise my studio resembles more of a nursery than an artist studio at times, but I enjoy being surrounded by things that are alive and grow with me," she smiles. ■



1



2



3



4



5



Astrid Stavro is the co-founder of Atlas, an award-winning branding and design consultancy, working for clients across the globe.
www.designbyatlas.com

NEW VENTURES

WORLDS APART

Astrid Stavro, founding partner and creative director of Atlas, reveals why the studio is moving from a small Spanish island to bustling NYC

Founded in 2013 in Barcelona by Astrid Stavro and Pablo Martín, Atlas is the most awarded design consultancy in Spain. Now based in Palma de Mallorca, and recently joined by an associate, Rafa Roses, Atlas is currently in the process of opening a new studio in New York. Stavro tells us how it's all going...

Why are you expanding to New York?

The company's name, Atlas, reflects our studio culture and global approach to work. We work for clients all over the world, and the designers who work with us come from different cities, countries and continents. I studied graphic design in London and have lived in several other European cities, as well as Boston, New York and San Francisco.

Pablo worked with Massimo Vignelli in New York at the beginning of the 1990s. Funnily enough, we were actually going to move from Barcelona to New York before deciding on Palma. With our growing client list in the United States, South America and Europe, New York is the perfect gateway for the growth and development of our business in Europe and the Americas.

What's been the biggest challenge of setting up an office in the US?

The European culture and way of working is intrinsically different. In New York, everything is bigger, faster and more competitive. It is more business-driven and strategic. There is no small talk in business meetings; time is money. In the US the workforce is highly specialised, while in Europe everybody does

everything, people multitask all the time. Working at a faster pace brings forth a new set of challenges. There's less time for craft and what we call 'fine-tuning'. On the other hand, money moves faster. In Europe it is still hard to get paid properly and on time!

What stage are you at with the move?

We are currently in the process of moving. This means that we travel in and out of New York on a monthly basis to meet our clients and look for office spaces, and so on. The physical move will happen in spring 2017. Our friends and professional colleagues are being very supportive and helpful. We feel incredibly welcome without actually living there yet! New York is a city that we love and know quite well, so in that sense it feels like home.

Can you tell us about any projects you'll be working on from the new office?

We're working on several projects for US clients. One is a luxury, members-only, online travel agency that will be launched at the end of 2016. It originated in Mallorca, but soon attracted the interest of American investors, so the company moved to the US. Another project is a brand identity for a new hotel in upstate New York. It will be a special and unique place: a hotel with an incredible history and background. We're working hand-in-hand with the owner, sharing ideas and insights. This open dialogue is helping the project to develop in the right direction. We can't reveal the name of the hotel yet, but it will open next March. ▣



EVENT REPORT: OFFSET SHEFFIELD

KEY INFO:

Location

The Crucible, Sheffield
www.iloveoffset.com/offset-sheffield

When

21–22 October 2016

Key speakers

Ben Bos, Moving Brands, Steve Simpson, Pentagram, Droga5, Ian Anderson, MPC, Graphic Thought Facility

DESIGN IS MESSY

Following OFFSET's first ever outing to Sheffield, we catch up with three speakers about their shared themes of making a mess and learning from your mistakes

Design is often not a clean, cut-and-dried process. True creativity emerges from conflict, experimentation and, crucially, making mistakes.

Three speakers in particular explored the topic from different angles during the two-day OFFSET conference in Sheffield, and we caught up with them afterwards to explore their thoughts further.

"Making a mess is essential," insists Moving Brands creative director Darren Bowles. "If we try and modularise and package creativity, it will be lesser for it."

"As much as I love a Vitra-furnished, colour-coded library

environment, I want a messy space at its heart," he adds. "Creativity is a messy process with a beautiful result. And if we don't allow for mistakes and playful pursuits, we get something banal and obvious."

Irish illustrator Steve Simpson agrees: "The creative process has become cleaner and faster as the hands-on craft has been superseded by apps," he observes. "It's easy to make design without leaving the computer these days."

"That leads to a lot of sameness in the work when everyone uses the same methods," he points out. "Sometimes the quickest way isn't always the best. Getting messy

with paint and materials gives you more time to consider the design, leading to more original ideas."

Pentagram partner Luke Powell also advocates breaking away from the computer and experiencing the world, warts and all: "It's easy to get lost in the echo chamber of current design aesthetics," he says. "Pay closer attention to the world: paint marks on walls, dilapidated signs, junk shop tat, anything."

"Starting points like these open you to ideas that haven't been explored, that must be tested and experimented with, and that gets messy," he adds. "It's less tethered. It allows space for ideas to roam,



Clockwise
from left: The legendary Ben Bos; panel on the Squarespace stage discussing Sheffield as a creative city; Irish illustrator Steve Simpson; The Creativity Hub.



PHOTOGRAPHY: Lauren Pritchard

leading to more varied, creative and ultimately suitable solutions."

Bowles also enjoys exploring uncharted territory: "If creativity isn't given boundless opportunities, the results are dictated by fixed restrictions – money, content, technology, and even audience – rather than a playful and surprising celebration of them," he argues. "Most of what we do as creatives is playful hiding of the seams, disguising restrictions to provide clarity, engagement and joy."

One of the inevitable side-effects of this approach is that mistakes will happen – and you should embrace them. "They can be beneficial to the final design – 'happy mistakes' can take you in alternative directions and lead to original ideas," believes Simpson.

"I do all my prep work in my sketchbook with a pencil," he adds. "I can work fast and discard ideas without investing a huge amount of time in a weak solution. If you start directly on the computer it can be several hours before you can see if a direction is working."

For Powell, the value of making mistakes transcends the creative process for a project, and becomes about the process of learning, and evolving, in general. "The second you become a know-it-all and refuse to allow yourself to make mistakes, you've stopped progressing – at that moment you're in stasis," he declares.

"We have all been self congratulatory when a certain piece of work is appreciated by our peers, and have gone on

to replicate that look or style in other projects," Powell continues. "The secret is to not get caught in that loop. While we desire the repeated praise, the reality is that we get bored of the repetition and so will other people if we don't move on and make our ideas appropriate to the next brief."

It's sound advice, and echoed by Bowles. "I agree with the adage: 'If you don't make mistakes, you don't learn,'" he concludes. "It's typical of most creatives, but many errors we've made over the years have led to something interesting. Maybe it's not learning from the mistakes that is the issue, but that we should allow ourselves make more of them."

"A mistake one day could be an opportunity the next." ■

WHAT'S ON

D&AD EVENTS

The Business of Ideas

■ 13 January 2017

■ London, UK

www.dandad.com/events

In this one-day workshop (£560), veteran advertising copywriter Patrick Collister passes on tips and describes what he calls his "creative toolbox", equipping you to make better creative decisions.

Presenting Creative Work

■ 17 January 2017

■ London, UK

www.dandad.com/events

This second one-day workshop (also £560) is delivered by motivational speaker, author and experienced creative director Simon Sinek, and is designed to help you increase the odds of your ideas making it to the outside world by honing your presentation skills.

Briefing Your Creative Team

■ 20 January 2017

■ London, UK

www.dandad.com/events

Completing the trio of practical D&AD workshops in January, this one-day masterclass (£560) from Kit Altin, planning director at Leo Burnett, will explore the ingredients of a great design brief (and a bad one), and teach you how to inspire people in 15 minutes flat.

Professional Awards deadline

■ 15 February 2017

■ London, UK

www.dandad.com/events

It's D&AD Awards entry season once again, and if you missed the early-bird deadline of 14 December, the next milestone is 15 February – any entries received after this point, and up to 1 March at the latest, will incur a 20 per cent surcharge.



EVENT RECAP: GLUG

GLUG ON TOUR: A REVIEW OF THE YEAR

As 2016 comes to a close, the **Glug** team shares the progress of their global expansion plans, with highlights from nine key cities around the world

As the year comes to an end, we thought it would be great to look backwards, before we go forward into 2017. This year has been awesome for us. It's seen our global creative network go from strength to strength. We're now flexing our muscles in over 20 cities across the world, including London, New York, Amsterdam, Berlin, Stockholm, Dubai, Sydney, LA and Taipei – and we're on a mission to cover even more in the new year.

Our global expansion is part of our mission to 'celebrate creativity' in all corners of the

world, and we're very pleased to be expanding so quickly because it enables us to get to know more and more of you – the Gluggers; the creatives.

Throughout the year and across our chapters, we've been fortunate to have an eclectic array of speakers in 2016. We've heard the global big guns Google, Facebook, Twitter, Airbnb, Etsy, IBM, PlayStation, MTV, BBC and Microsoft share their stories and their take on creativity. We've also had amazing agencies visiting us, such as IDEO, Moving Brands, DesignStudio, The Partners, usw2 and Wolff Olins, to name but a

few. And of course we've also welcomed an amazing array of independent creatives including Anthony Burrill, Supermundane, The Doodle Man, Merijn Hos, Mr Bingo, Isabel + Helen, Marylou Faure et al... the list is long and we could go on and on. All in all, it's been an incredibly informing, enlightening and exciting year for all of our Glug chapters.

Looking ahead we've got our eyes set on broadening our offering as a creative community, and have some very exciting news coming in 2017. As you can imagine we're busy mapping out where to go next too – and as

always we're on the look-out for kick-ass hosts to embark on the journey of celebrating creativity with us. What we're most looking forward to, however, is continuing to meet even more Gluggers.

So until next time, we want to wish you a very Happy Christmas and a lovely beginning of what's going to be an epic new year... ▣

Has Glug reached your city yet? If not, get in touch – we're always keen to hear from creatives who want to become part of our global host community and bring Glug to their city.

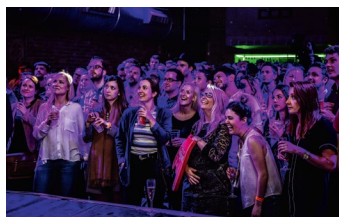
www.glugevents.com/host

1. LONDON

■ **Founded:** 2007

■ **Hosted by:** Studio Output, Made Studio (Ian Hambleton, Nick Clement, Malin Persson)

Highlight of the year: What's been exciting for our London chapter this year is that we scaled back the size of some of the events, but are hosting more of them. This has resulted in us having over 50 fantastic speakers and the opportunity to meet a lot of new Gluggers. It's been our busiest year so far, but also our most rewarding – we can't wait to see you all in 2017 again.

**2. NEW YORK**

■ **Founded:** 2012

■ **Hosted by:** Two Goats (Richard Cumming, Tina Lam)

Highlight of the year: With a push on truly eclectic line-ups for this year's events we've seen the NYC chapter deliver some really thought-provoking events, with great buzz and community engagement. They certainly take the award for the most impressive venue when they held their disruptors-themed event at the LED Labs – which looks exactly as it sounds: a lab filled with interactive LED screens. Brilliant.

**3. BERLIN**

■ **Founded:** 2016

■ **Hosted by:** Lauren Kelly, Erin Single

Highlight of the year: The biggest buzz in the Glug world this autumn was the fact that we were launching a chapter

in Berlin. Our host duo Lauren and Erin arranged not only four epic speakers and an amazing venue, but they also sorted lots of giveaways through our pals Awesome Merchandise. Even before their first event happened (which sold out instantly) we were inundated by requests of 'When is the next one happening?' All we can say is: watch this space.

**4. AMSTERDAM**

■ **Founded:** 2015

■ **Hosted by:** Dickon Langdon

Highlight of the year: Our chapter in Amsterdam is the one that really focuses on Glug rule number two: celebrate the new. With a focus on local homegrown businesses and creative talents – including design strategist Susan LK Gorbet, animator Anna Eijsbouts and Studio Sophisti's Wouter Reeskamp – we've had two incredibly successful events in the 'Dam this year, and we're really looking forward to the next one.

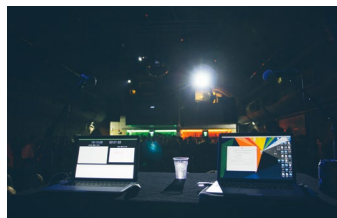
**5. SYDNEY**

■ **Founded:** 2016

■ **Hosted by:** Space66, Zift (Chris Gregson, Nicole Sidoti)

Highlight of the year: With two events under their belt, the Sydney team are taking this chapter from strength to strength. Ahead of the launch they guerrilla advertised the event by putting up posters in lunchrooms of local agencies and saw over 150 Gluggers attend. Oh, and both of their events have been hosted against the backdrop of the Sydney Opera House – safe

to say that they beat us all this year, when it comes to views.

**6. MANCHESTER**

■ **Founded:** 2016

■ **Hosted by:** Farm Digital (Kat Burrow, Simon Evans)

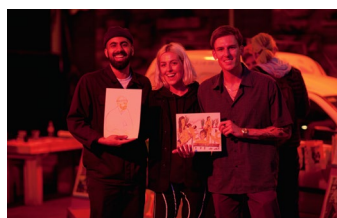
Highlight of the year: Our Manchester team knows how to cater for our Gluggers' appetites. Not only do they serve creative insights and inspiration through their line-ups, they also order mountains of pizza for each event – double win. A true highlight of the year was when One Minute Briefs came in and set a live brief on the night. We had some real gems in the outcomes.

**7. BIRMINGHAM**

■ **Founded:** 2014

■ **Hosted by:** We Are Goodness (Lisa Hassell, Adam Clarke)

Highlight of the year: During 2016 we've had the opportunity to hear some incredible creative talks – and at one point even a song – from our fantastic Glug Brum chapter. This is one of the most well-attended and raved-about events in our network, and it's all down to the hard work and eye for creative curation of Lisa Hassell and Adam Clarke.

**8. BRIGHTON**

■ **Founded:** 2009

■ **Hosted by:** Crush Creative, Agency Rush (Carl Rush, Helen Rush)

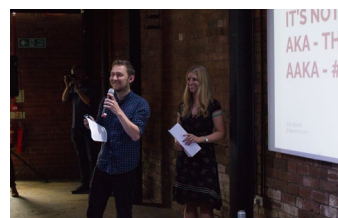
Highlight of the year: The Glug Brighton events are renowned for being nothing short of a one-night creative festival. Not only do they have top speakers, they also arrange for artists, makers, creators and 'doers' to interact with the event attendees through live-art sessions, interactive installations, workshops, exhibitions and pop-up shops. If you haven't been to a Glug Brighton yet, make sure to swing by in 2017.

**9. LEEDS**

■ **Founded:** 2015

■ **Hosted by:** Consume Comms, Manifest, Finn Creative (Hannah O'Sullivan, Martin Farrar-Smith, Emma Sibbles)

Highlight of the year: What the gang behind our Glug Leeds chapter have proved to us all this year is that it's not so grim up north – which was also the title of their July event. The community spirit in this chapter is very impressive: they're a tight-knit, supportive and constantly growing bunch of Gluggers, who share a passion for all things creative. With a thoughtful series of events this year (ranging from careers clinics to summer BBQs) we can't wait to see where 2017 takes this chapter.



glugevents.com/host

DESIGNED FOR LIFE

TATTS CREATIVITY

Ink: The Art of Tattoo showcases an exquisite range of markings

Viction:ary's latest title, *Ink: The Art of Tattoo*, takes a captivating look at how tattoo styles around the world have evolved.

Featuring over 700 recent and classic flash designs, original patterns and illustrations, the full-colour, 288-page tome showcases a diverse range of tattoos, categorised by artist – and includes a photography section as well. Interviews with artists offer a glimpse into what it takes to be a master of the discipline, while a choice between three different cover options makes *Ink* a fantastic collectible reference for anyone interested in tattoo art – or craving new tats. ■



Price: \$39.95

Size: 170x230mm

Available: December 2016

www.viction:ary.com



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INSIGHT

Strong opinion and analysis from across the global design industry



RICHARD TURLEY
ECD OF CONTENT AND
EDITORIAL DESIGN, W+K
www.wk.com

Having cut his teeth at the Guardian, Richard scooped many design awards as creative director at Bloomberg Businessweek – and after a short stint at MTV, joined Wieden+Kennedy this year.



ZENA BRUGES
FOUNDER,
THE BUSINESS SIDE
www.thebusinessside.co

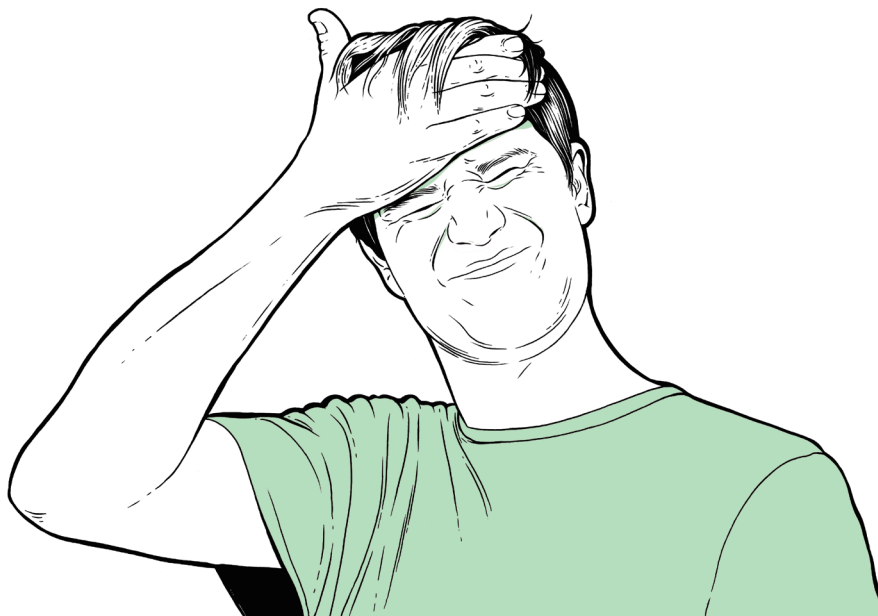
After many years managing creative businesses, Zena founded The Business Side, “a company to help with the things that keep you awake at night”.

DESIGN MATTERS: What's your biggest creative regret this year? – page 24

PLUS: Three perspectives on Work-Order's retro rebrand of Kodak – page 26

Illustrations:
Louise Pomeroy
www.louisezpomeroy.com

ESSAY



We're all out of our depth

As he settles into his new role at Wieden+Kennedy, **Richard Turley** discusses how to get hired when you don't know what you're doing

In order to become fully versed in the art of talking your way into positions far beyond your skill set, you have to understand – to the very core of your being – that the person interviewing you is as incompetent as you. You need to look into their eyes and see the blagger staring back at you. This is crucial.

Confidence in your future employer's bemusement at how they ended up here is as important as your own. You are the same – two clueless bodies entwined in a surreal employment dance. Neither party knowing quite how the planets aligned, enabling this moment to be. Any doubt in the person opposite's incompetence will render this process ineffective.

But don't mistake (your own or others') incompetence for lack of talent. Talent comes in all shapes and forms, and the ascendancy up the corporate ladder is a talent in and of itself. The nuanced variations of your hustle up that ladder are yours alone; all I'd say on the subject is when you see an opportunity, throw yourself at it.

For me, my life changed one grey October morning in 2008 when I arrived uncharacteristically early at the Guardian offices in London, and was greeted by a ringing phone. On the other end of the phone was a man called Jim Kelly, who'd been sent some work I'd done years before. He was looking for someone to redesign a magazine called Businessweek, and wondered whether I'd like to throw my hat in. A door opened just a bit, an ambition to work in New York that felt unattainable now seemed graspable. I never thought I'd get the redesign, that would surely go to an agency, someone who knew what they were doing. But – they'd need a new creative director to implement the design, that was my aim.

Something happened over those few weeks between that phone call with Jim, and when I arrived a few weeks later in New York to present. I started to believe. I felt that confidence you get when you understand the brief better than your client does. So when I woke up early that morning right at the end of December on a frigid, New York, clear-as-crystal winter day, walking to the Bloomberg offices, I knew the magazine they wanted forward, backwards, sideways. I believed so strongly in it, that I was able to talk about it in the present tense, rather than future. Like it was there. That it was to be.

At times like this, it's also useful to emphasise the importance of 'the journey'. Journeys sound optimistic, exciting. And they're nice coveralls too. A journey implies adventure, fortitude, obstacles and victories. Vanquishable opponents created, targets

targeted. Someone once said of one place I worked that nothing good ever happened that wasn't a conspiracy of some sort – a renegade operation operating on a counter-narrative. People love that shit, it gives purpose and shape to otherwise established and calcified daily routines. Be the adventurer. This instils quickly a tight bond of trust with those you're presenting too. We all want to feel part of something. Some people are happy for that to be our family, a sports team, church, political persuasion, others seek this personal narrative through corporate affiliations, where companies become a cypher for a need to belong, investing emotional capital and self-esteem in the trials and tribulations of the offices they work in. You may be repelled by even the suggestion of that, but I would suggest it's not an unhelpful strategy – when seeking employment – to at least pretend to buy into it. If nothing else, it shows the sort of commitment that might be otherwise lacking in the organisation.

Indeed, presenting yourself as the adventurer might be your only strategy if you find yourself in a situation where none of your skills have any apparent application to the position you're interviewing for. This is when you need to pivot into explaining how your skills, applied to a different form, will have a hitherto unforeseen transformational effect. I got hired by MTV primarily because of the Businessweek covers, and the hope was that similar thinking could be applied to short animated bumpers. That I had never animated anything before was less important than the implication we were entering a brave new world where print and TV could inform each other.

Did I know what I was doing? No. But it sounded like a good idea at the time. And we learnt – well, I learnt. And what you learn over and over is that no one knows what they're doing. If they do know what they're doing, the chances are that thing they're doing will shortly become irrelevant at best, obsolete at worst. Things move quickly in the corporate world whilst never actually changing much, but fluidity matters, or at least the illusion of fluidity. Picture a fast moving, undulating river, full of energy and momentum, life, fish, children at play, canoeists; an artery of life for the land it touches. Now picture a large crumbling concrete dam (built in more prosperous times) traversing that river, harnessing the energy, stopping it, preventing movement. Welcome to corporate life. ■

Did I know what I was doing? No. But it sounded like a good idea at the time. And we learnt – well, I learnt

DISCUSSION

Creatively speaking, what's your biggest regret this year and how will you fix it?



Johnny Kelly
Director, Nexus
www.johnnykel.ly



"I started learning Cinema 4D at the start of 2016. I'm learning it the way some people take up whittling, ham radio or making matchstick galleons – it was never supposed to supplant the day job. That said, by this stage I was supposed to be a titan, and that hasn't quite worked out. I managed a photo-real gherkin, and if you need boxes or piping modelled I'm your man, but beyond that I'm a newbie. I've a good feeling about next year, though. I'm going to get back on the horse and – mainly because I've written it here – I will stay on that damned horse until I'm at the very least intermediate-level."



DANIELA GARZA
Project manager and
creative director, Anagrama
www.anagrama.com



"I regret not having made more of a statement this year, both politically and environmentally. Here at Anagrama we have a wide online scope, as well as the necessary tools and creative influence to promote ideals that have a positive social impact."



MONICA RAMOS
Illustrator
www.monramos.com



"2016 was a tough year on many fronts. My biggest regret this year was not putting myself first. I wish that I had done more personal work and followed my instincts. I found myself taking on more jobs than I had time for. The work felt increasingly mechanical and stale. I experienced some minor burnout. So here I am, learning how to say no! Turns out, 'sorry' isn't the hardest word to say after all. I'm learning to give both personal and professional projects their own breathing room. Creating things for myself only strengthens the work I do for others."

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@LUNCHBOXBRAIN

My biggest regret is not exploring new software like Affinity Designer or Sketch, for fear of upending my current workflow.



AMON BOKAKO

Accepting clients that I could have seen from the word go would be a disaster.



@SLENDEROSTRICH

Not having confidence to charge what I wanted on my first-ever job. Especially since my full price hasn't been moaned at since.



DAVID MOODY

Trying to spread myself too thin with different projects, instead of concentrating on the one that I enjoy the most...



@GRACE_NEAL

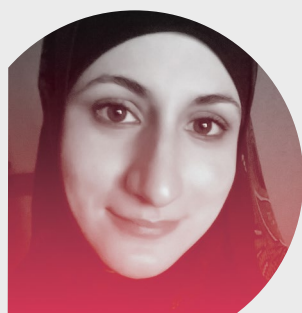
Turning down a freelance job as I felt it didn't play to my strengths. Will fix it with a change of attitude – bring it on!

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REBRAND FOCUS



Focus on: Kodak rebrand

Three perspectives on Work-Order's retro rebrand of Kodak, which breathes new life into its much-loved 1970s mark...



KEIRA ALEXANDRA
Creative partner,
Work-Order
www.work-order.co

"Kodak's universal brand appeal can't be underestimated – and the Kodak logo of the late 20th Century is one of the most widely recognised symbols in the world. We wanted to signal two things with the new (old) logo: First, a reinvestment in the brand heritage by bringing back the Kodak K, and secondly, a reawakening of the brand with the reconfiguration of the Kodak name inside. The change is intentionally subtle, to the point that it may feel as though this logo has always been with us: stable, clean and pure."



MATTHEW COBRIN
Visual designer
www.initial-creative.com

"The vertical lettering Work-Order applied to the 'K-fish' feels more snug than the original by Peter Oestreich in 1971, and Joe Selame's modification in 1987. I do think that maybe a better approach would be separating the K symbol and the type similar to Pentagram's recent and minimal rebrand for MasterCard. A modern slab-serif would have been nice to pay homage to Kodak's rich heritage (especially a custom-made one), but it could feel dated for a camera company that's trying to stay fresh in the age of Instagram. My suggestion is to remove the text when applying the logo as an app icon for mobile applications and social media. As someone with relatives in Rochester, I'm so glad they brought 'the fish' back as it's so clearly engraved in my mind; I'm sure that also applies to Americans familiar with the brand."



PRESCOTT PEREZ-FOX
Brand consultant
and art director
www.perezfox.com

"I don't mind the revival of the K symbol – in fact, I appreciate it – but the type is unsettling. I find no immediate reason or merit in the vertical type; it's just not that interesting for how difficult it is to read. As someone who used Kodak film in his lifetime, my reaction is to think, 'Is that a camera now, or a projector?' Which is to say, I'm working hard to understand this choice. In addition, the logo's type looks to be a different typeface than the word mark on packaging and other applications. Considering the similarities, I'm genuinely confused as to why."

STAR WARS EXCLUSIVE!

Industrial Light & Magic discuss making the VFX behind
Rogue One: A Star Wars Story. PLUS! Learn the 3D skills to
model Darth Vader, K-2SO and much more!



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COLUMN



Who cares about pensions?

You and your team are young, creative and carefree; the last thing you want to think about is pensions. This, however, would be a mistake – as you could end up breaking the law.

Since the Pensions Act 2008 came into effect in 2012, every UK employer is required to put certain employees into a pension scheme and make a contribution, a process called Auto-Enrolment. Big employers with thousands of staff had to act immediately, but smaller employers such as 99 per cent of British businesses, and therefore most design studios, were given at least two years before having to introduce it. So naturally, with many more interesting things to do that seemed more urgent, most people forgot all about it.

Now, however, the deadline for firms with 30 employees or fewer to enrol in a qualified pensions scheme is fast approaching. There's no need to panic quite yet, however, as it's a staged process which began back in 2015 and will end in April 2017.

The first thing to do is dig out your PAYE reference number and go to the Pensions Regulator website (www.bit.ly/pensions_staging) to check your company's staging date. Chances are it hasn't come yet, and even if you've missed it all is not lost – if you notify the Pensions Regulator immediately, they'll explain what you need to do to catch up.

Once you know the date, you need to figure out what the damage is so you can budget for the extra cost to your business. As it stands,

All employers will need to soon,
warns creative business consultant
Zena Bruges – is your studio ready?

Employer Contribution rates are set at one per cent of earnings until 6 April 2018, two per cent until April 2019, and rise to three per cent after that.

So how do you get started? There are two options for setting up a qualifying auto-enrolment pension scheme. The first

is to use NEST, the National Employment Savings Trust set up by the government specifically to help the process of auto enrolment. NEST can manage the monthly pension contributions for both employers and employees, and while it may not be as slick as some private systems, it works and – even better – it's free to use.

Your second option is to go private. If you already have a workplace pension plan in place, your provider can adapt it to suit the new auto-enrolment requirements. But if you don't have one set up yet, rest assured that all of the main pension providers are currently biting employers' hands off to be able to guide them through the whole process – albeit at a price, of course.

Worry lines can be dreadfully aging, so hopefully this quick guide has taken some of the stress out of setting up a pension plan for your studio – or at least reminded you that it needs to be done. With fines of up to £10,000 for those who do nothing, it's something that needs looking into. ■

*What other challenges have you faced when setting up your studio?
Tweet your thoughts to @ComputerArts using #DesignMatters*

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Computer Arts selects the hottest new
design, illustration and motion work
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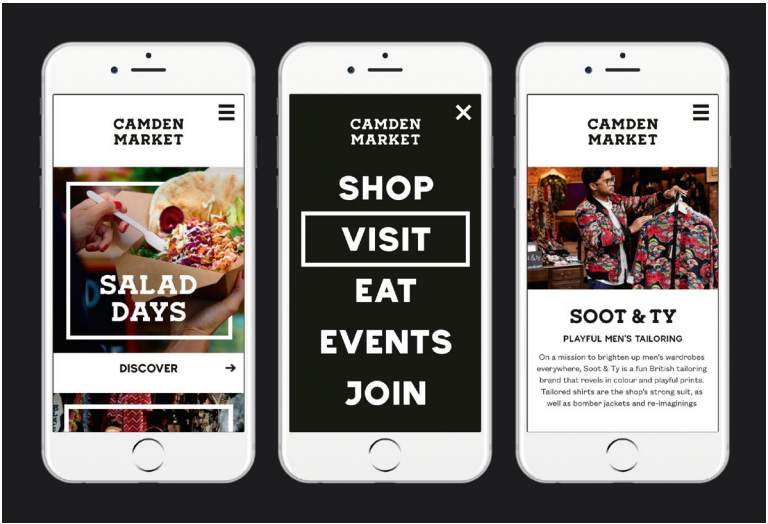
by Ragged Edge

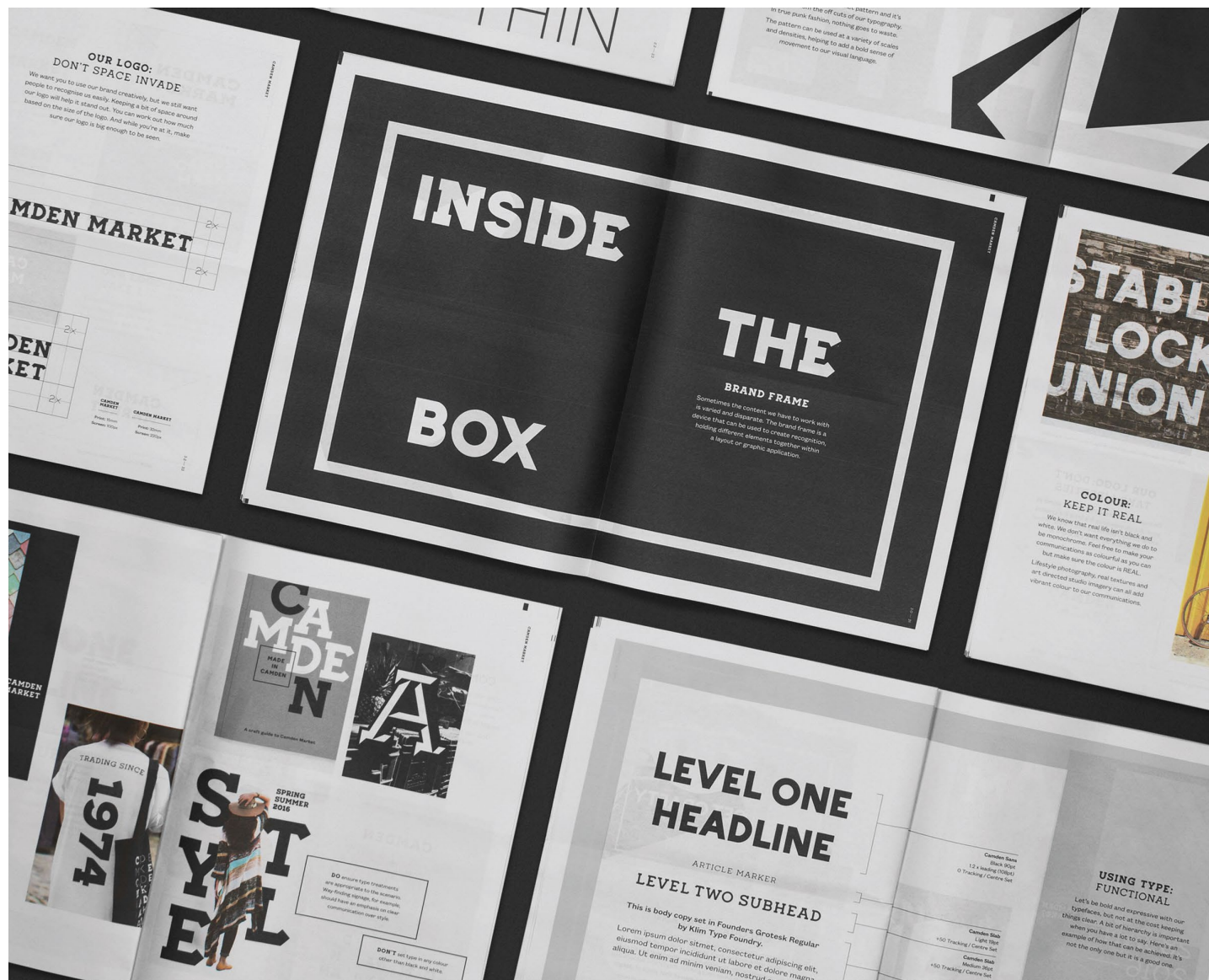
www.raggededge.com

London's Camden Market has long been celebrated for its anarchic spirit and commitment to creativity, and this was the message that specialist branding studio Ragged Edge worked to capture when it was tasked with putting together a new identity.

"Instead of a corporate brand system, we set out to create a toolkit for self-expression; a kind of 'unbrand'," smiles the studio's co-founder Max Ottignon. The solution the team came up with was a flexible set of tools, comprising two custom fonts, a brand frame, a geometric

pattern based on the negative spaces within the typeface, and a black and white colour palette. It was presented to the Camden Market team with strict instructions: "If you're not experimenting with our brand, pushing its boundaries, you're not doing it right."





CAMDEN SLAB BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890?!&£%

CAMDEN SANS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890?!&£%

"We wanted to be true to the past, present and future of the Market. That meant an identity that would communicate its irrepressible creative spirit," says Ottignon.

The brief was to create a brand that would appeal to the Millennial generation.

"The visual identity was created to work across all touchpoints, from signage to social media," adds Ottignon.

For the brand's typography, Ragged Edge was inspired by the iconic Camden Lock sign created by John Bulley in the 1980s.

The team shunned strict guidelines in favour of a flexible branding toolkit, in-keeping with Camden Market's anarchic spirit.

Taking inspiration from the sign, the studio created two bespoke typefaces: Camden Slab and Camden Sans.



BILINGUAL BRANDING

U SPORTS

by Hulse & Durrell

www.hulsedurrell.com

The newly named U Sports is the national governing body of university sport in Canada. In October it launched a new identity designed by design firm Hulse & Durrell, who also worked on the naming in collaboration with Ariane Perreault of bleublancrouge.

"The brief was to reimagine university sports in Canada," explains partner Greg Durrell. "We shortened 'University' to 'U' and combined it with the word 'sports' (which is the same in both French and English) for a bilingual solution. The logo drew its inspiration

from the big bold and angular letterforms found on the chests of varsity jackets."

The studio used Illustrator, Photoshop, After Effects, Premiere and InDesign to create the new brand, which they describe as "youthful and vibrant with a little bit of swagger".



REFERENCED RENOVATION

DELUCA COFFEE
by Christopher Doyle & Co.
www.christopherdoyle.co

Branding in the coffee industry is awash with hessian textures and steam illustrations, but in its identity for Sydney-based roastery Deluca Coffee, Christopher Doyle & Co. took a different approach. The logomark around which the branding scheme hangs is clean and distinctive, but also contains some hidden references. "The idea was to create a logomark based around the 'D' and 'L' letterforms within Deluca, and also reference silhouettes found in cafes: a coffee cup on a machine tray and the barista's tools," says creative director Christopher Doyle.

INSTALLING OPTIMISM

OPTIMYSTIC

by Craig & Karl

www.craigandkarl.com

Created for Showcase ITCH, an annual festival that brings together local and international artists, Optimystic is a new installation by illustration duo Craig & Karl in Guatemala City that provides a modern take on the centuries-old custom of sawdust carpets. These are traditionally created on city streets as a pathway for ceremonial processions, and represent an important ritual.

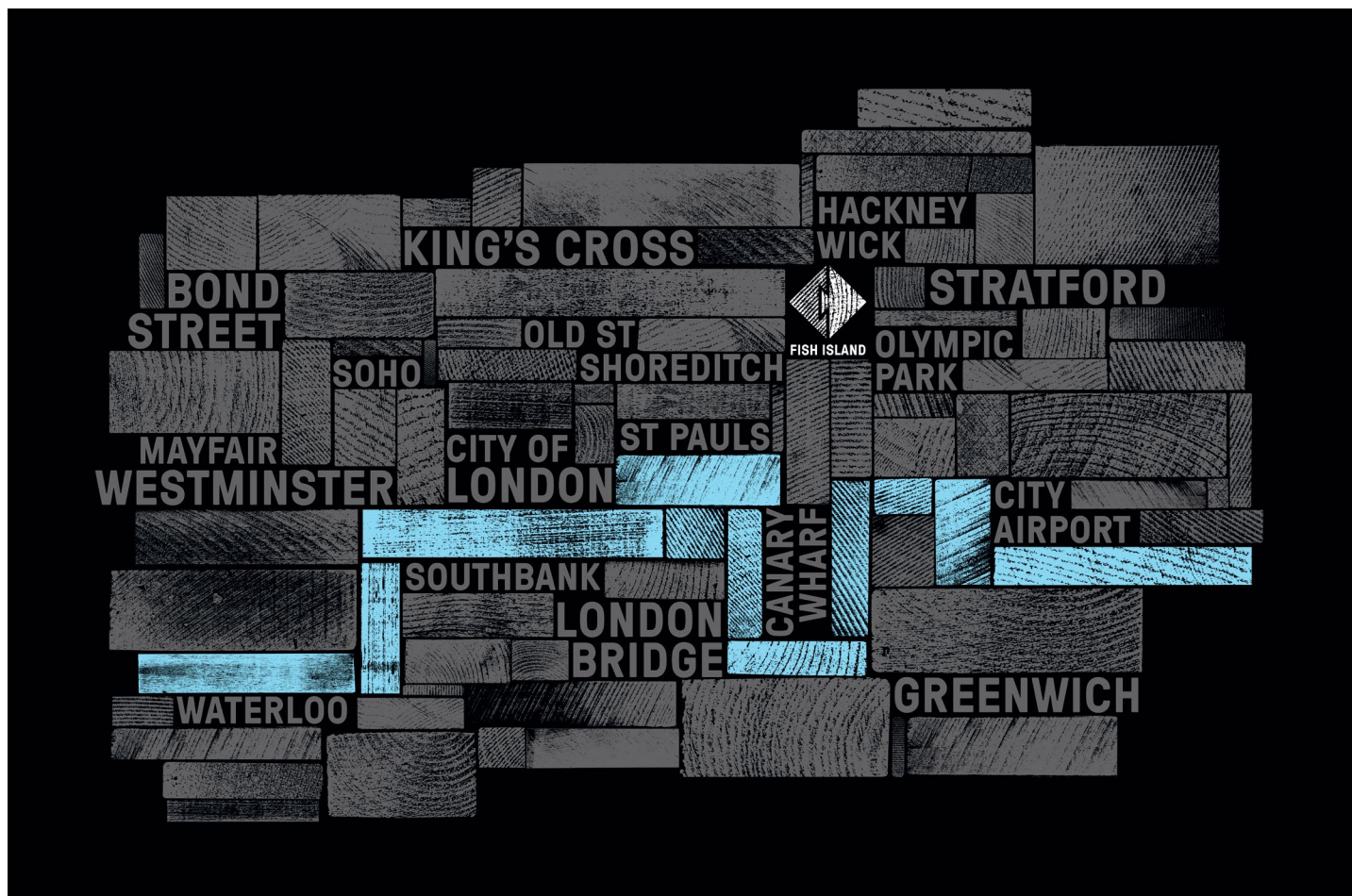
"Locally, the sawdust carpets are expressions of faith and community created in a celebratory atmosphere," explains Craig Redman. "In creating one, our aim was to adopt and extend these basic precepts, introducing our viewpoint and taking it somewhere new that felt relevant to our lives, without wholly severing a connection to their traditional role within Guatemalan culture."

"Our creative act is inherently one of optimism," adds Karl Maier. "It imagines a better, richer, more enlightened world."





PHOTOGRAPHY: Juan Rojas Benavides



FISHY FINDINGS

CARPENTER'S WHARF

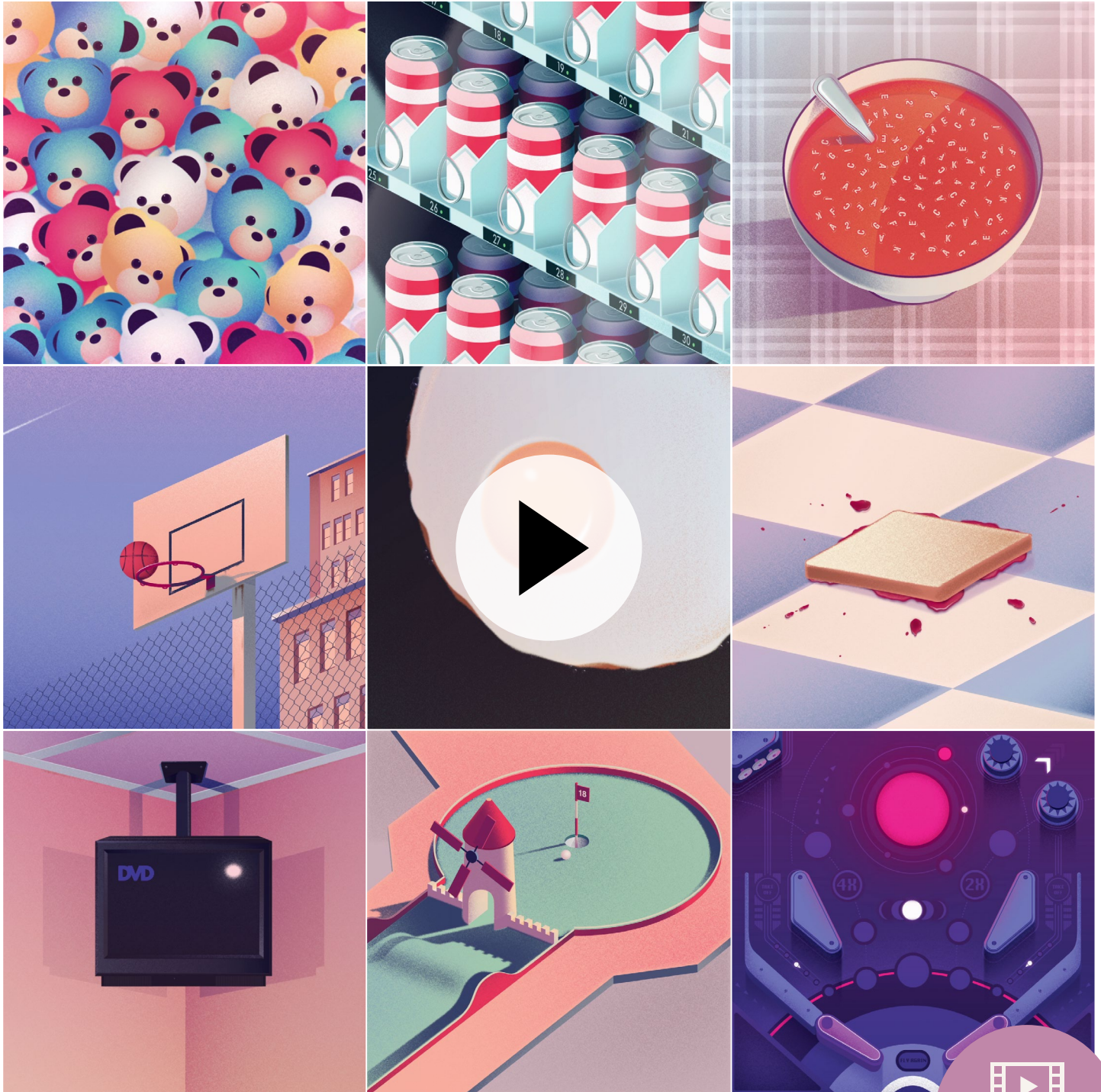
by Jack Renwick

www.jackrenwickstudio.com

Jack Renwick was tasked with creating a name, visual identity and marketing communications for a canalside residential development in Fish Island in Hackney Wick, east London. "We knew there would be a lot of negative feelings about the development," says Renwick, "so we wanted to produce something that was not only architecturally in-keeping with the surroundings, but also had some authentic Fish Island character."

The stacked typographic approach uses woodblock prints to suggest the pallets of timber found in the workshops and timber yards that once populated the area. "The overall aesthetic is strong, bold and industrial, with a nod to craftsmanship," he adds. "The black and white palette ensured a contemporary, premium feel."





CARTOON CALAMITIES

UNSATISFYING

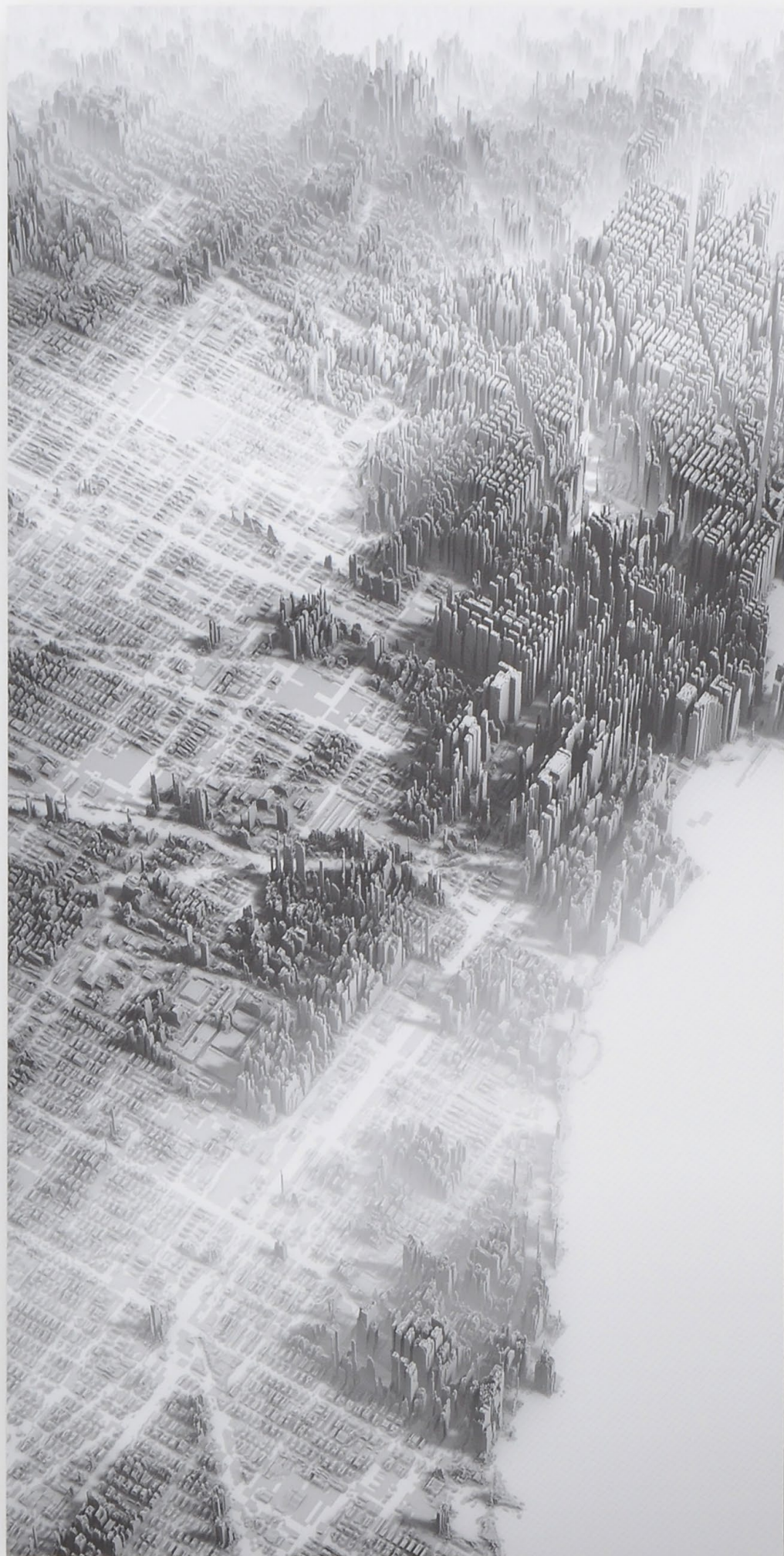
by Parallel Studio

www.studioparallel.co.uk

Everyday life is full of disappointments, from your purchase getting stuck in the vending machine to your spoon falling into your soup. Motion design experts Parallel have directed an animated compilation of all these moments as a studio project, and it's strangely mesmerising

(watch it at <https://vimeo.com/189919038>). "We wanted people to think, 'Oh, I am not alone, me too, I did that,'" explains art director and co-founder Thibault de Fournas. "The aesthetic is kind of retro even if it wasn't our initial intention. We aimed for a peaceful and

warm environment for each scene, which contrasted with the frustrating endings." Parallel created the animation in Illustrator, After Effects and Cinema 4D. "The challenge was to find 15 ideas that would work without any human involvement on screen," de Fournas adds.





THE GREAT DIVIDE

INCOME INEQUALITY IN LOS ANGELES AND CHICAGO

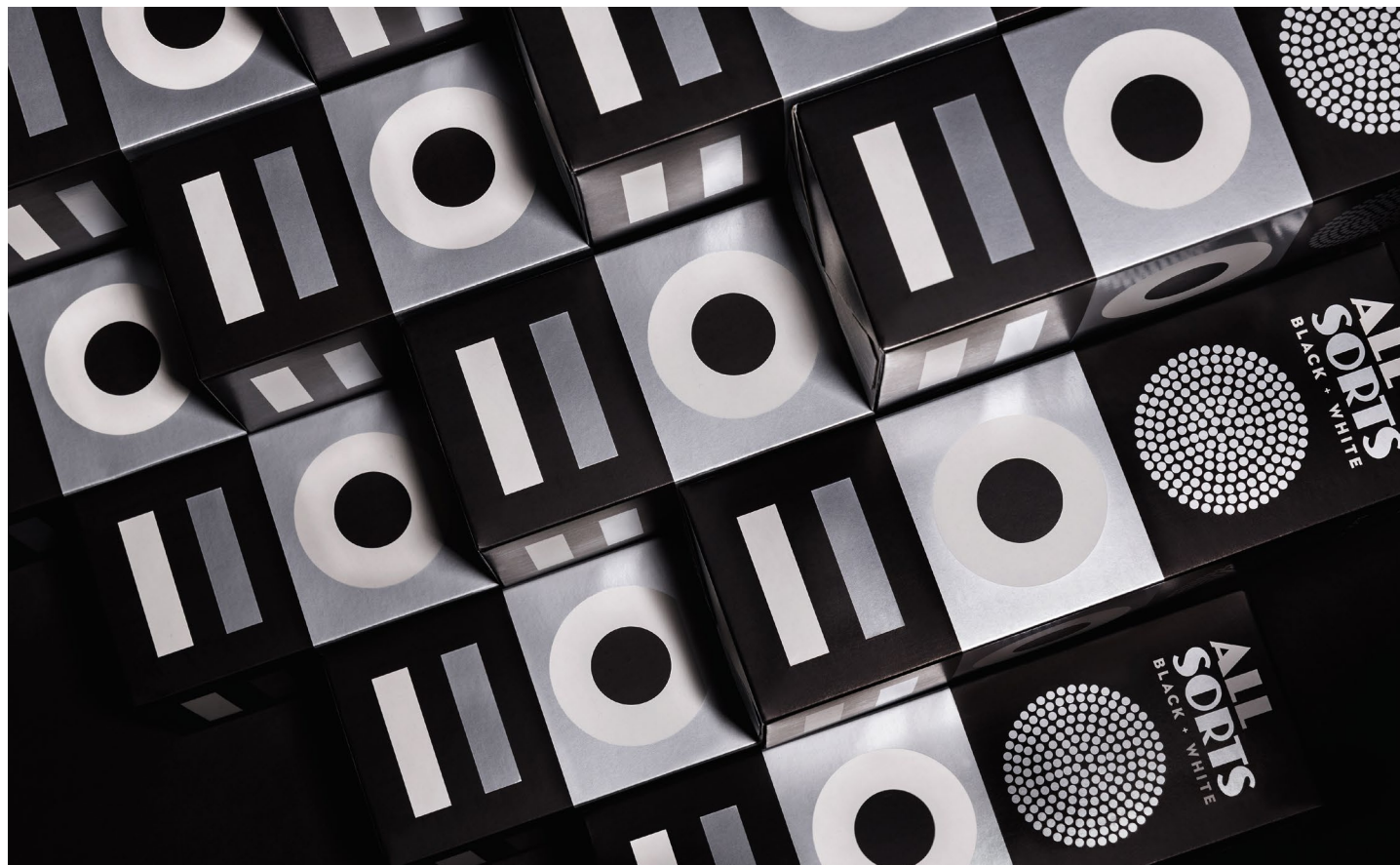
by Herwig Scherabon

www.scherabon.com

Herwig Scherabon was working on a book about gentrification in various US and UK cities, expressed through data-vis and maps. He found the topic fascinating, and decided to spin it off into a separate project – two giant 150x75cm prints, which won Student Gold at the Information Is Beautiful Awards in November.

Scherabon depicted LA and Chicago as a high-resolution matrix of blocks, the height of which correspond to the average income of that area.

"I want to trigger thoughts about what the reasons behind inequality might be," Scherabon explains. Working in what he calls a "dark and moody aesthetic", he spent a lot of time optimising everything for print, choosing a matte Somerset Velvet paper mounted on wooden boards.



SWEET SUCCESS

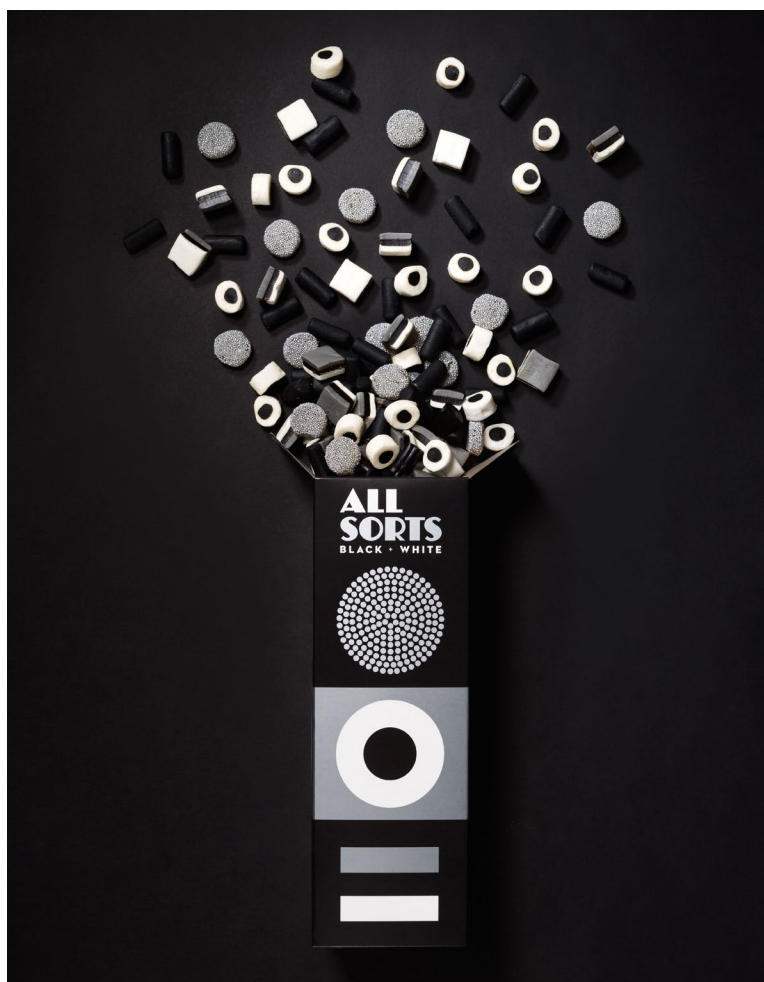
CLOETTA ALLSORTS

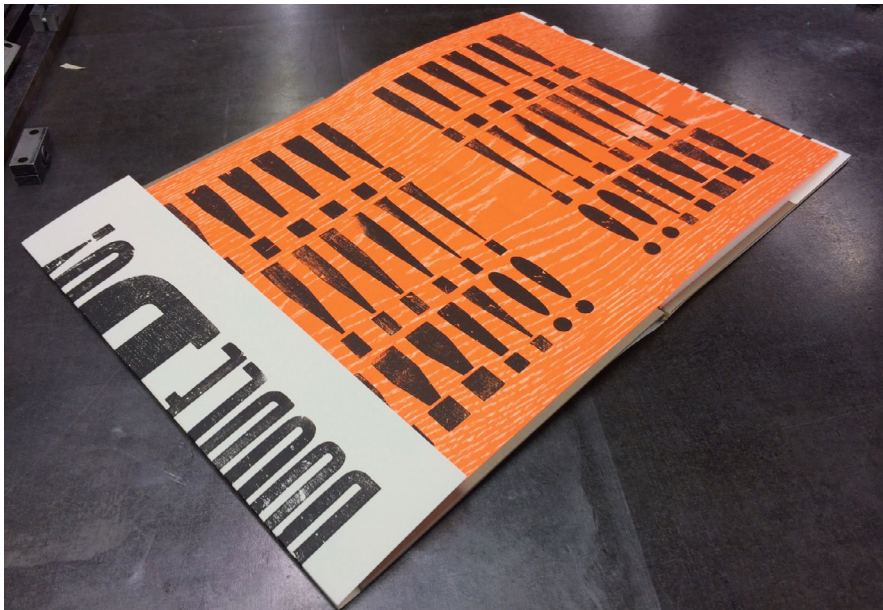
by Bond

www.bond-agency.com

Confectionary maker Cloetta wanted to make its new colourless liquorice allsorts stand out from the competition. Two years previously, Bond had given the sweet treats a mini facelift – this time, the creative agency was asked to design a new, black-and-white version to highlight their new recipe.

“The concept follows our original Allsorts design language,” says Bond creative Marko Salonen. “It showcases the content with simplified and bold graphic elements and colours, using two different varnishes for finishing. The most challenging part of the project was to get the packaging unit price as low as possible for the mass market.”





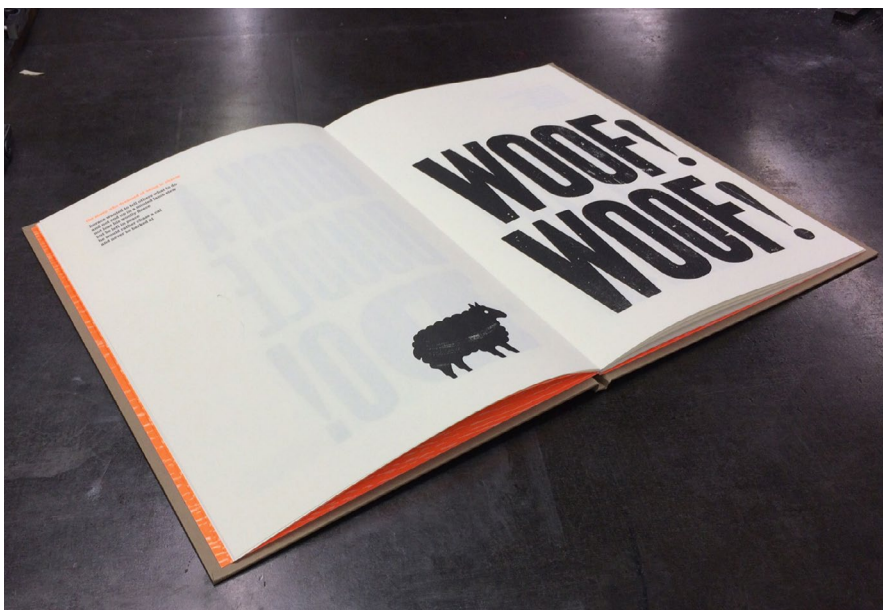
CREATURE DISCOMFORTS

EEORMOO?

by Studio Sutherland &

www.studio-sutherland.co.uk

Eeormoo? is a letterpress printed children's book by London-based designer Jim Sutherland, about animals who dream of being other animals. "The project started when I did a poster symposium at Norwich University of the Arts called 'cowbird', about the relationship between print and digital work," he explains. "It was a Twitter bird saying 'moo' and a cow saying 'tweet'. I started putting together animals with the wrong noises. It was something that appealed to my childlike sense of humour." The animal illustrations, by Rebecca Sutherland, were laser-cut as woodblocks, so they could be printed along with the words. Sutherland also worked with letterpress typographer and designer Kelvyn Laurence Smith on the project.



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COLOUR TRENDS 2017

Creative consultancy **FranklinTill** reveals the hottest colour palettes for the coming year

Pink was rebranded in 2016. No longer the reserve of the soft and the meek, the world became awash with pink tint as designers and brands indulged in shades ranging from rose to fuchsia. In last year's forecast (issue 248) we predicted that industrial pastels would be big, and that pink would become the new neutral, shaking off its feminine connotations to represent gender neutrality and equality. At the end of 2015 Pantone announced a shade of soft pink, Rose Quartz, as one of its joint colours of the year, and the pastel soon popped up on everything from catwalks to convertibles.

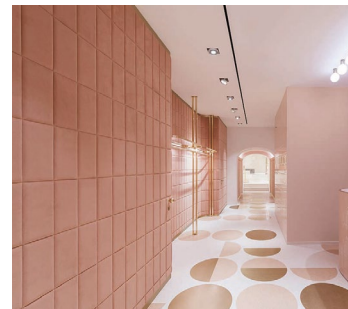
It's perhaps no coincidence that 2016 also became the year of neutrality. Ideas of gender norms dissolved, and identity became self-defined rather than something you're born into. Product, space and fashion design not only rejected gender stereotypes, but went on to rebel against them. Shades of powder, blush and rose were de-feminised and adopted by confident millennial brands across all consumer sectors.

Following in the footsteps of Swedish fashion brand Acne, whose unapologetic brand pink inspires nothing but confidence, young labels such as the confrontational underwear company Thinx juxtaposed vibrant shades of pink, in brash adverts that didn't shy away from their somewhat censored message. Masculine homewear brand Boy Smells also adopted the colour pink to challenge conventions around typical masculinity. Even tech pinked up, by way of Apple's rose-gold iPhone, and according to Beveragedynamics.com, even rosé wine sales in the United States had grown by 31.8 per cent by the end of 2015.

2016 saw social media become a vehicle for contextual rebranding, as shades known as 'millennial pink' and 'Tumblr pink' proliferated on Instagram and Pinterest, by way of youth self-expression of curated good taste. Perhaps another reason pink has dominated visual communication and branding over the past year is its psychological impact. As a derivative of red, the most stimulating of colours, pink is believed to have a calming and soothing effect on our emotional state. In a year of political tension and economic unrest, some neutrality and nurturing design is a welcome distraction. Experimental extreme sportswear brand Vollebak has even used Alexander Schauss' Baker-Miller Pink theory (where a tone of pink known as P-618 is claimed to reduce hostile, violent or aggressive behaviour) to develop a mind-hacking hoodie that helps slow down heart rates, and quickly eases athletes into a state of utter calm and recovery.

As 2017 draws near, we're approaching a tipping point. Pink is not set to disappear, but we'll see our base palette shift towards flesh and tan. Reflecting humanness and realism, and concepts of naked and nude, visceral skin tones will come to the fore as the next neutral.

Over the next few pages we'll provide you with the key colour trends for 2017, together with the key insights driving these palettes. At FranklinTill we don't believe in reporting flash-in-the-pan seasonal trends. We don't believe trends simply disappear to make room for new trends, but that movements gather momentum and colour palettes evolve, manifesting in different ways as they move from the periphery towards the mainstream. Neither do we believe in mimicking the work of great design in an attempt to be 'on trend'. We aim to draw attention to those who are the driving force behind emerging design movements and celebrate their inspirational creativity. Read on to discover which colours will lead the way in 2017...



Converse Women's Chuck Taylor Hi Pastel Leather Casual Sneakers





Red Valentino Rome
by India Mahdavi



Candles that Smell by Boy Smells



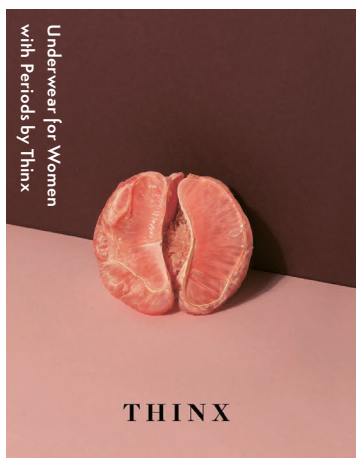
Rose Gold MacBook by Apple



Noglu designed by Mathieu-
Lehaneur @Michel Giesbrecht



Beauty products by Glossier



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WHY ARE
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Body Real

Explorations in 3D Printed Ceramics by Oliver van Herpt



Softcore by Victoria Ledig



PANTONE 170 C
CO M48 Y50 K0



Sculpture by Faye Toogood for
Agender pop-up at Selfridges

PANTONE 699 C
CO M28 Y5 K0

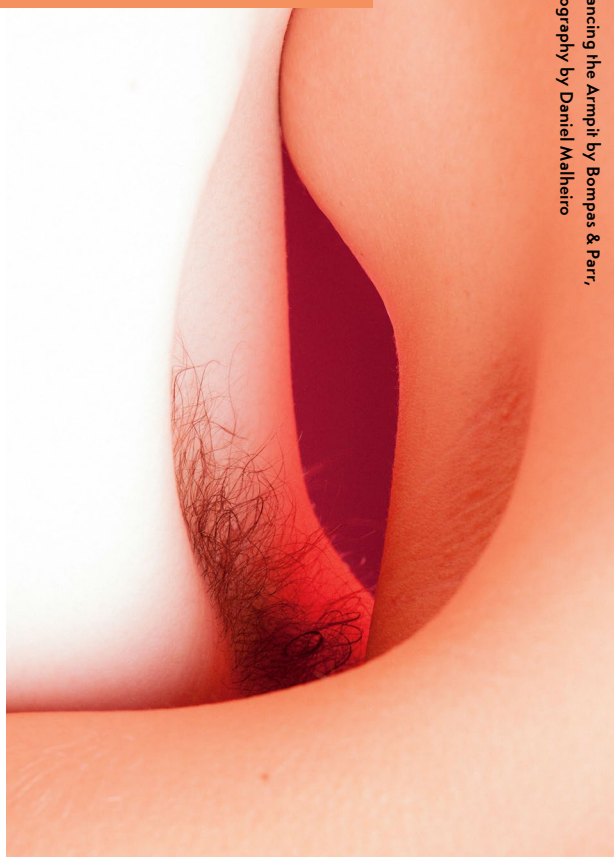
PANTONE 7604 C
CO M8 Y5 K4

By Women for Women campaign by & Other Stories lingerie, photography by Hedvig Jennings



PANTONE 472 C
C1 M50 Y63 K1

Romancing the Armpit by Bompas & Parr, photography by Daniel Malheiro



PANTONE 188 C
C16 M100 Y65 K58

Horned melon planters
by Chen Chen and Kai Williams



Skin and flesh come together to create a colour scheme that reflects contemporary culture's attitude towards sex, and a widespread acceptance of the perfectly imperfect. Naked, nude, bruised and blushed tones make up a new take on the neutral palette.

Softcore pornography is fast moving into the mainstream, enabling diverse creative voices to be part of the development of a new sexual imagery. Female-directed, low-budget, alternative and artistic pornographic imagery is bringing reality and humanity into an existing landscape of idealised and objectified sex.

When you pair this shift with the consumer's increasing savvy about the deceptions of digital depictions, we are presented with new explorations of materials, colours and visual imagery – explorations that celebrate the imperfection and humanness of our bodies in real life. We are seeing creatives use lumpy, flesh-like materials, folds and curves in fleshy tones of peach, pink and off-white.

Never ones to shy away from sex or gore, extrovert creative duo Bompas and Parr recently created Romancing The Armpit – a “small scale revolt against the highly deodorised world of online dating”. The event was pitched as the

No Sex by Atelier Biagetti



world's first armpit-sniffing matchmaking night, taking human interaction back to basic sensuality, in a backlash against our overly sanitised world. Debunking the stigma of body image in fashion and advertising, a lingerie campaign by & Other Stories saw the brand forgo airbrushing and traditional industry standards of perfection by using ‘real’ models, with real imperfections, to create lingerie campaign imagery complete with hair, bruises and scars.

This rejection of polish and embracing of a realistic visual language has also been adopted in the product space, with designers such as Chen Chen and Kai Williams emulating the colour and suppleness of flesh in ceramic and stoneware. Similarly, Oliver van Herpt utilises digital fabrication technology to replicate voluptuous forms akin to the human body in his 3D-printed ceramic collection.

Part of the Concepts of Beauty exhibition, Victoria Ledig's curiously fleshy foam furniture pieces appear in plush skin tone. On closer inspection, the surfaces of the simple forms crack and wrinkle in a similar way to plump epidermis as the form is coerced and manipulated. The desire for real and unadulterated, honest and unfiltered IRL (in real life) products and design sees a new neutral palette come to the fore; one that draws on the nature of humanness with all its flaws and imperfections. Flesh, peach, bone, pink and tan make up the neutral, yet not exactly clean, base palette.

Material Revival



Open Fires by Liliane Ovale in collaboration with Colectivo 1050

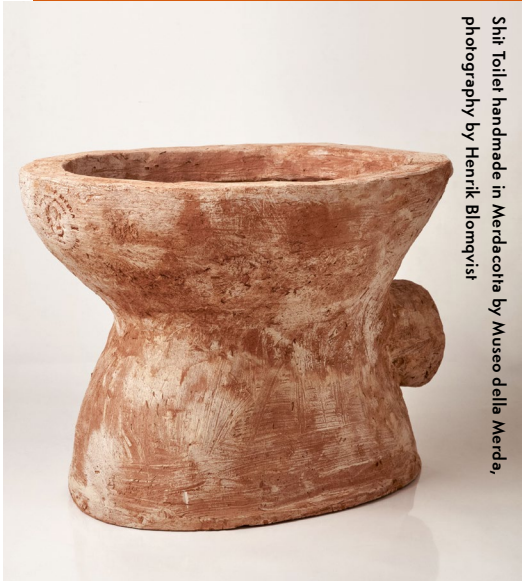


Balmain spring/summer 2016 collection

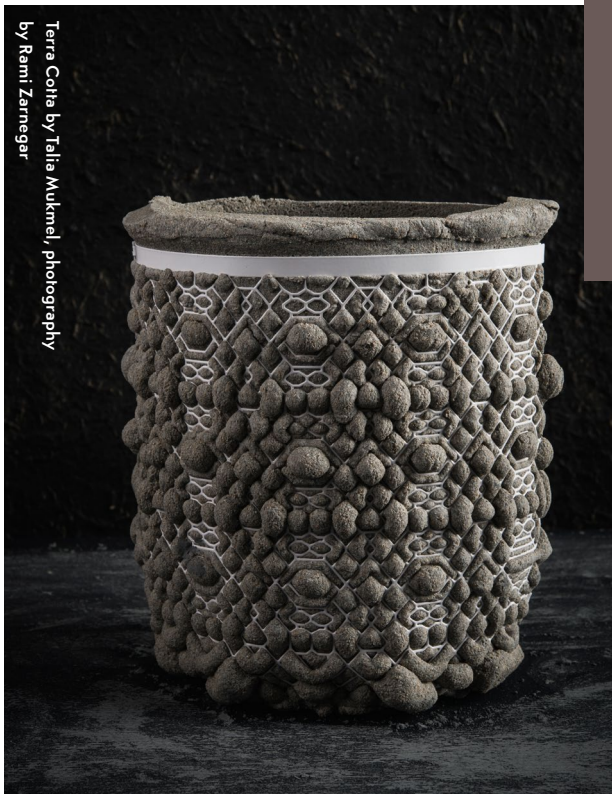


PANTONE 7584 C
CO M70 Y100 K17

PANTONE 7530 C
C10 M18 Y25 K32



Shit Toilet handmade in Merdecoffe by Museo della Merda, photography by Henrik Blomqvist

Terra Cotta by Talia Mukmel, photography
by Rami ZarnegarPANTONE 410 C
C22 M33 Y28 K60WasteBasedBricks
by StonecyclingPANTONE 4645 C
C11 M46 Y64 K30

Crookery Black Basalt by Max Lamb



Locatelli has created a process that extracts methane gas from their manure – generating up to three megawatts of energy per hour. The remaining material becomes Merdacotta, a clay composite of the processed cow dung, which is used to create products including flower pots and tableware.

Similarly making use of waste matter are Jonas Edvard and Nikolaj Steenfatt, who harvest seaweed washed up on the Danish coast to produce a biodegradable material composite, which is used to make furniture. The designers dry out the seaweed, then grind it into a powder, which is combined with recycled paper to create a mouldable pulp that is used to make chairs, tables and more. The resulting material is honest to its origins, as the designers neglect to alter the earthy green colouring of the degrading substance.

Also pushing materials through out-of-the-ordinary processes is Lilianna Ovalle in her collaboration with Colectivo 1050. Open Fires is an exploratory project comprising a series of ceramic firing exercises. The result is a collection of smoke and fire-stained ceramics in a stark juxtaposition of warm terracotta orange and charcoal grey.

From rusted orange, through dense olive-green and muddy browns to chalky, warm greys, this material-inspired palette covers a spectrum of naturally occurring and naturally altered tones.

Earth's natural resources are having something of a renaissance as designers are once again seeing the beauty in unadulterated organic material. Terracotta and earthy browns are the foundation for a very organic warm palette.

Respect for nature combines with technological and scientific innovation in a design direction that channels craft through a contemporary filter. Local materials and heritage industries are gaining fresh appreciation, as consumers and designers alike begin to recognise the value in the knowledge and traditions of generations past.

In a backlash against industrial products made of synthetic materials and a homogenised minimalist aesthetic, we are seeing a refreshed appreciation for raw, rugged shapes and colour. It's not just about utilising Earth's natural resources but about turning organic waste into workable material.

Founded by agricultural entrepreneur Gianantonio Locatelli, the Museo della Merda (Museum of Shit) is located on a dairy farm in Lombardy, northern Italy, and it procures more than milk from its bovine residents.

PANTONE 7561 C
C21 M40 Y90 K64

Karwane Collection by Pour Les Alpes

Seaweed Furniture by Jonas Edvard and Nikolaj Steenfatt

Engineer Nature



Tamed Dandelion by Studio Gutehort



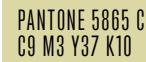
Algaemy by Blond and Beiber



Neifle Fabrics by Nina Gautier



Sea Me rug by Nienke Hoogvliet





Concrete jungle growing jewellery by Studio Gutedort

PANTONE 5517 C
C20 M4 Y13 K10

Algaemy by Blond and Beiber



URTICA_LAB by Nina Gautier

PANTONE 574 C
C56 M22 Y98 K72PANTONE 577 C
C35 M2 Y58 K0

URTICA_LAB by Nina Gautier

Organic green shades work in synergy with manipulated organic brights, harvested from the collaboration of science and nature by way of processed algae and bioluminescence. Looking to the biology of nature, designers are increasingly blurring the boundaries between science, technology and the natural world, and repurposing nature's talents to procure colours and materials that are simultaneously manmade, sustainable and rooted in natural wellbeing.

In a rejection of unnatural and harmful dying techniques, textile designers in particular are turning to the natural world for conscious alternatives. Synthetic brights are replaced by engineered natural alternatives of algae bright greens and subtle dusky yellows.

Driven by a quest to find a sustainable fabric dye solution, Blond and Beiber have created Algaemy, a design laboratory that is investigating the potential of micro algae as a pigment for textile printing. The process does not require any energy apart from the micro algae themselves, from which they are able to extract red, green

and brown pigments that can then be mixed up into a printing paste.

Similarly looking to harvest natural dyes, Studio Gutedort has been working with the prolific dandelion. By dismantling the plant into its individual parts before processing, the designers were able to procure a whole spectrum of shades from the abundant plant. A dye bath filled with the flower heads imbued silk with a vibrant yellow shade, while its leaves produced a soft green tint and the roots infused the fibre with delicate beige.

Textile designer Nina Gautier explores the potential of Urtica dioica, otherwise known as the common nettle, once widely used to make natural fibre. Gautier's URTICA_LAB highlights not only nettle fibre's potential as a sustainable alternative to cotton, but also catalogues the plant's wider potential uses as a source of food, medicine and natural dye.

Designers are increasingly procuring fresh and natural shades from organic resources using scientific techniques; neglecting artificial brights for natural luminesces and preserved hues found in flora and fauna.

Craft of the Anthropocene

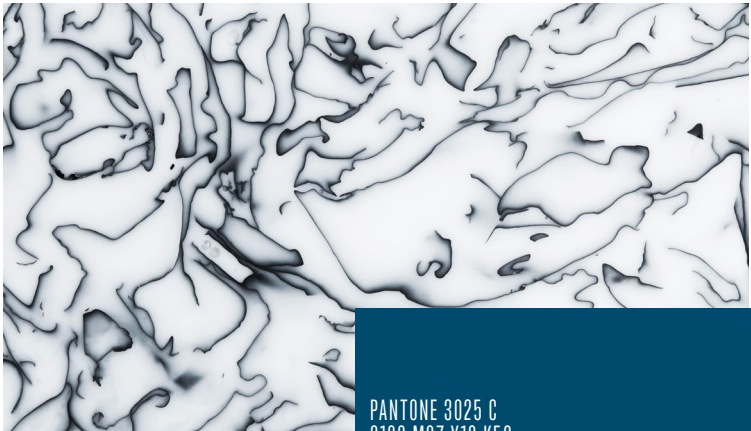


Car Fossil, part of the Cabinet of the Anthropogenic
Specimens by Yessenia Thibault-Picazo



Sea Chair by Studio Swine

PANTONE 7540 C
C41 M28 Y22 K70



Cur Trough, New Geology
by Jorien Wiltenburg

PANTONE 3025 C
C100 M27 Y10 K56

Future Stones, New Geology by Jorien Wiltenburg

PANTONE 7457 C
C18 M0 Y5 K0

Plastiglomerate by Kelly Jazvac

PANTONE 535 C
C43 M25 Y3 K8

Cross Section Geology by Jorien Wiltenburg

Cur Trough, New Geology
by Jorien WiltenburgPANTONE 639 C
C99 M1 Y1 K5Tamed Dandelion by
Studio Guleldorf

Blue is the least naturally occurring of the primary colours. And in this era of conscious living, it might be expected that we would witness a rejection of the often synthetic shade. However, as the effects of humanity on the planet become ever more evident, and the implications of the anthropogenic geological era are realised, blue might well be starting to become the new (un)natural.

Mankind's relentless burning of fossil fuels, burying of plastics and mining of raw materials has had an irreversible impact on the geological make-up of our planet. As a result, we are beginning to witness the exploration of waste as a source of raw material, a search for alternative mining processes, and a re-evaluation of our current definition of nature.

Since the mid 20th century, approximately six billion tons of plastic have been manufactured. Much plastic ends up in our oceans and landfills, and its longevity can be seen in some unexpected ways. After travelling to Kamilo Beach, a polluted stretch of sand on Hawaii's Big Island, geologist Patricia Corcoran and artist Kelly Jazvac discovered a new material they call Plastiglomerate – a mix of plastic and beach sediment, including sand, wood, coral and basalt rock.

Plastiglomerate has the potential to become the fossil of the future, signalling the impact of human pollution while also serving as a permanent marker of the Anthropocene era in our planet's geological record. The work of multidisciplinary designer Jorien Wiltenburg further speculates on the impact of the Anthropocene era. In Cross Section Geology, part of Wiltenburg's New Geology project, Wiltenburg explores our changing planetary landscape through geological cross-sections made from beach and city rubbish. The objects question and redefine our perception of nature and its inherent aesthetic and palette.

It's not only the earth's make up that is being altered by discarded plastic waste, but also that of the ocean. Whole islands of plastic built by natural gyres are emerging, and designers are taking inspiration from this modern flotsam and jetsam, and looking at ways to limit the effects of plastic waste in the oceans. Studio Swine has explored the possibilities of turning floating waste back into useful products. Sea Chair, made in conjunction with Kieren Jones, used a retired fishing trawler to harvest plastic waste from the sea, which an onboard factory transformed into chairs.

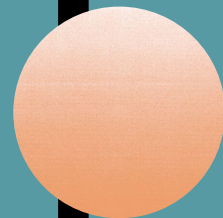
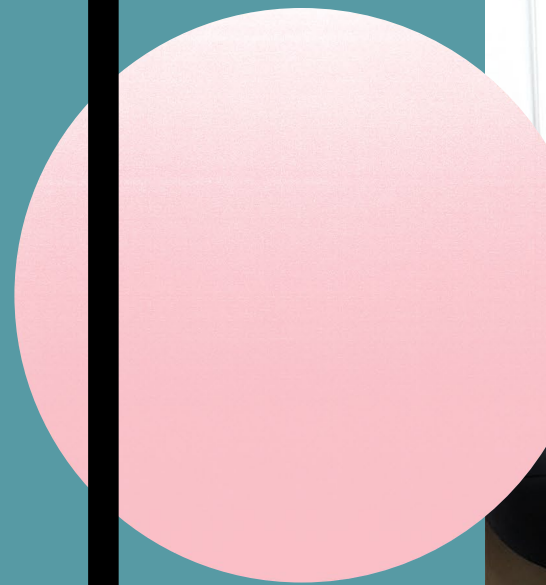
A new plastic-based palette acknowledges our anthropogenic future. Natural materials are redefined by the earth's altered geological make up, and softened plasticised blues and greys are reclaimed from the earth and sea. ■

CREATIVE CHAMELEON

Dutch illustrator Merijn Hos regularly evolves his style, partly due to his experiences with ADHD. He shares how he turned a potential disadvantage into a creative strength...

M E R I J N H O S _ An illustrator, visual artist and occasional art director based in the Netherlands, Merijn Hos graduated in 2004 with a BFA in Illustration from the School of Visual Arts in Utrecht. He has exhibited his work worldwide, and his clients have included Dazed & Confused, the Guardian, Coca-Cola, Nike, Adobe, Google, Mercedes Benz, Apple and Calvin Klein. www.merijnhos.com

■ WORDS: Nick Carson SELF PORTRAIT: Merijn Hos







Above: Editorial commission from the New York Times. "It's about the art of listening, and why it's so much more than hearing," says Hos.

When we grab Merijn Hos for a chat following his talk at OFFF By Night in Antwerp, he and his wife are on their way out – despite the fact that there's a whole evening's worth of inspirational talks to come.

"I get bored of things easily. I'm going away now because my focus has gone – it's not fun anymore – so I'll come back tomorrow and enjoy it properly," admits the in-demand Dutch illustrator, who has just spent an hour telling an enraptured crowd about his constantly evolving style.

He isn't leaving because it isn't a fun conference – far from it. Hos has Attention Deficit Hyperactivity Disorder (ADHD), and over and above the talks themselves, the sheer amount of stimulus in OFFF By Night's warehouse-sized 'night market' – giant flashing LED screens, food trucks, music, ping pong tables; you name it – had become too much after a few hours.

For Hos, another by-product of ADHD is his regular boredom with new forms of stylistic expression, and while that could lead to

frustration, combined with the right amount of versatility, tenacity and of course creativity, it can also become a strength – a motivation to evolve.

"After I've used a certain style for half a year, I get tired of it and it's not fun anymore, so I try to think about combining it with something else," he explains. "But to me, although the work is in different styles, somehow it's still linked together. It's like a natural process, for me. It's not black and white."

As the projects featured over the next few pages demonstrate, over the years Hos has dabbled in everything from character-led pieces combining sketched linework with bright punchy colour, to intricate, psychedelic patterns, through to – most recently – ultra-minimalist combinations of primary shapes with coloured gradients.

Look at these pieces together and they could almost be the work of several different illustrators, but clearly this chameleon-like stylistic is appealing to clients, as his diverse portfolio attests. Hos has attracted a dizzying array of global names that

many freelance illustrators would kill for, ranging from editorial briefs from Dazed & Confused, Wired, the Guardian and the New York Times through to brand commissions from the likes of Coca-Cola, Adobe, Red Bull, Google, Calvin Klein, Apple, Mercedes Benz and Nike.

Here, he shares some of the secrets of his success so far, and how his experiences with ADHD have shaped his creative practice...

How does ADHD affect your working process?

ADHD for me has different sides. It helps me to come up with all kinds of crazy creative ideas very fast, but then on the other side I don't have the patience or concentration to work them all out.

I don't have the most heavy form of ADHD, so I choose not to take any medication. For me, staying creative is more important than being calm inside. The price I have to pay is that I lead a very structured life. I have strict daily routine, keep a well-organised agenda, let someone else do my accounting



Left: Illustration for theatre group Likeminds, with graphic design and art direction by Bas Koopmans

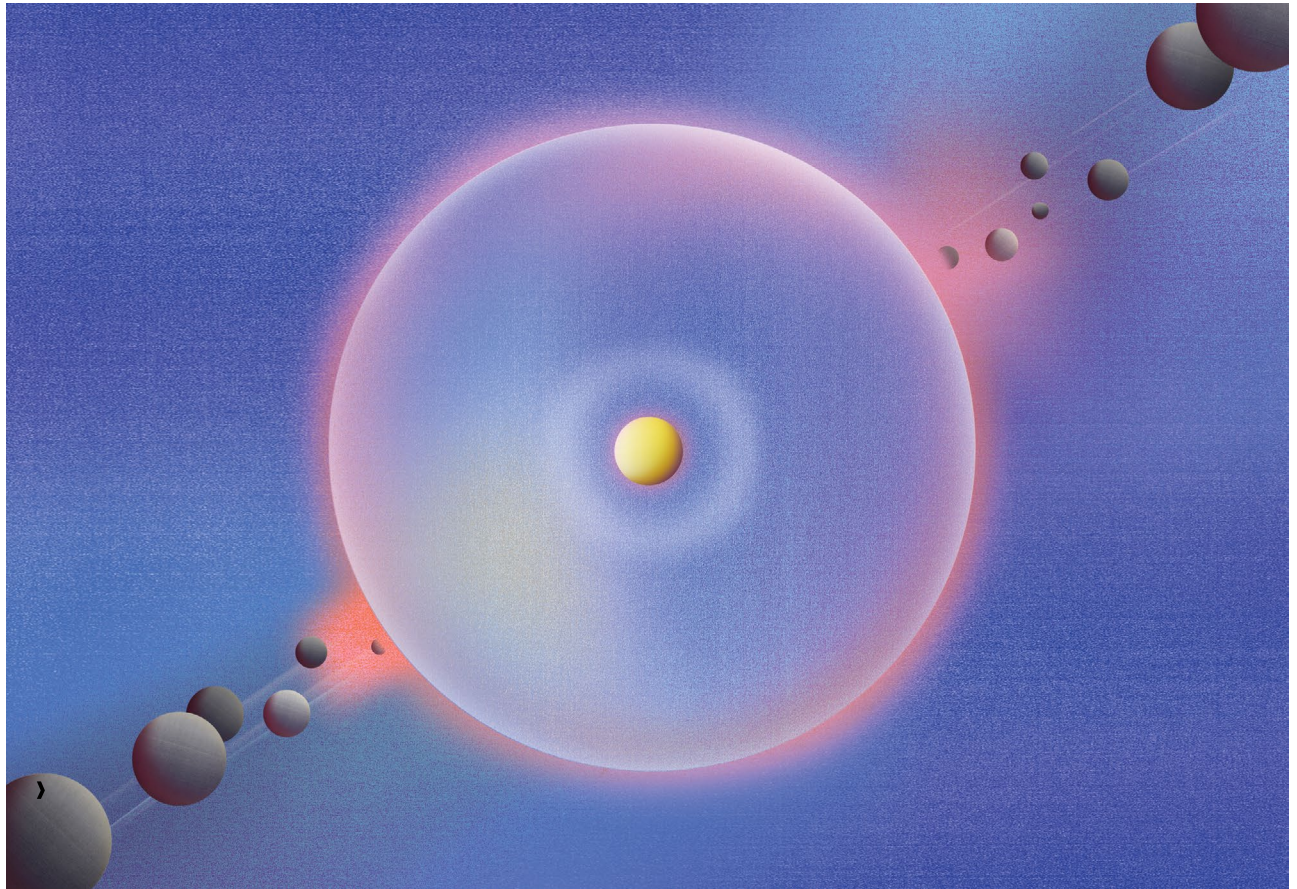
Below: Type piece for Nike, which was used on paper shopping bags globally.

Bottom left: Ghost installation in Hos' studio, originally intended for use as a record sleeve.

Bottom right: Summer On The Freeway, a collage for an exhibition at the Mini Galerie in Amsterdam.



Right: Illustration for Wired for a story on Google's 'internet justice league' and its AI-powered war on trolls.



■ and it is never a mess in my house or studio. Everything has its own place so I never have to look for things. This drives my wife crazy.

But it works super well for me, and I'm sometimes actually glad now that I have ADHD – there's never a dull moment. I'm glad I never took Ritalin and dealt with it this way, but I think everyone is different and there are so many different levels and forms.

It's hard to say if it works this way for everybody. It takes a lot of self-discipline before living like this becomes a habit.

You're represented by Hugo & Marie in the States, and Agent Pekka in Europe. How much of your new work is won through them?

I rarely seek out work, it always just happens – but my agents do bring in a lot of it. I don't know exactly what they do behind the scenes; maybe they have to push really hard to get the commissions.

Hugo & Marie in New York have a lot of illustrators who work with fashion clients, and they are often prepared to experiment. Take my Calvin Klein campaign. That's quite

experimental – almost like eighties airbrush – and it was a bold move of them to do something in this style. I never really do these big concepts, it's about a pretty image, so I think style is a big factor.

Does the fact your style regularly evolves make it harder for agents to represent you, or does it give you a bigger range of potential clients?

I think it definitely has plus sides and down sides. The plus side is the one you mention, and the down side is that I'm not super recognisable, like a 'brand'. But I try not to think too much about this, because it seems to be working out well for me at the moment.

Do you have any advice for finding the right agent, and making sure they keep the work rolling in?

Don't get involved with an agent too quickly. Make sure that you 'click' with them, and that you are a good edition to their existing roster. I love that I didn't work with an agent for the first five years of my career, so I learned to deal with different situations myself. Don't be too eager – if you work hard and do

great stuff, the right opportunity will come into your path.

If a client commissioned you for a particular style on a project, and then it changes, do you ever have an issue working with them again?

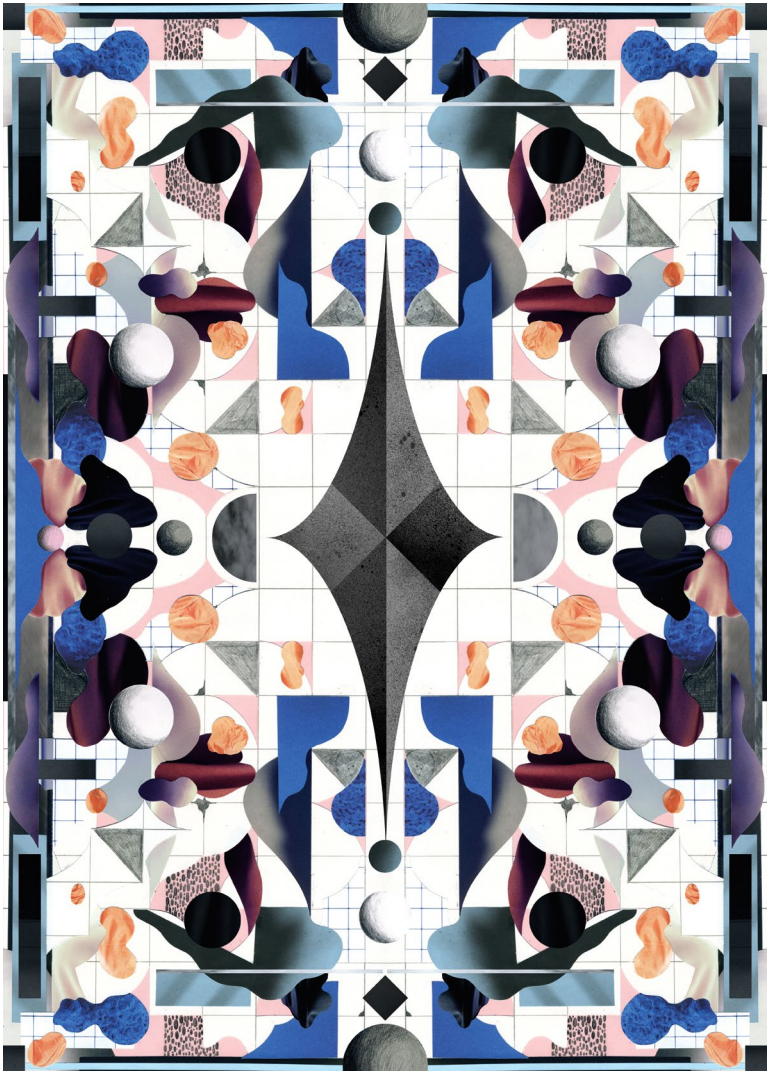
I don't have a lot of regular clients to be honest, so I don't really have that much of a problem with it. The work keeps on coming in.

I had this exact discussion with my agent. I said, 'Isn't it smart to make a portfolio in one style?' and they said, 'No, your personality is that you do work in a lot of different styles. That's why you stand out.'

I guess it's my trademark. It's quite exciting to be able to work in that many different ways, really.

Do your references and influences change regularly too, or just the look and feel of the output?

Not so much, to be honest. I feel more that one thing I do leads naturally into another. A new style often comes to life by accident. I definitely think it's the look and feel of the output that changes, rather than my influences. I love experimenting, and if something

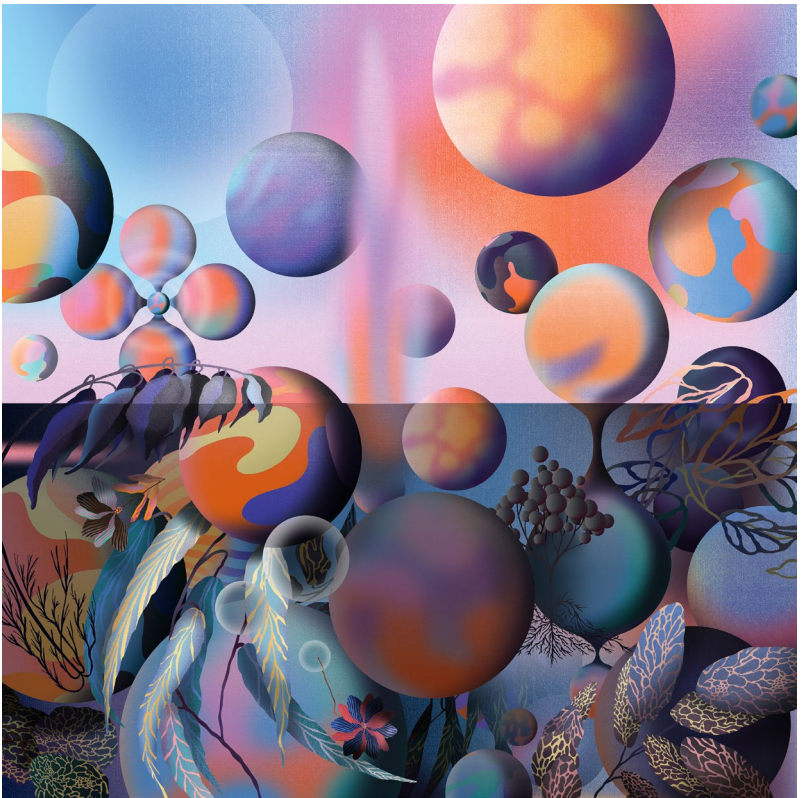


Left: One of Hos' experiments with collage.

Below: Poster for Down The Rabbit Hole festival 2016, hand-drawn and converted to vector.

Bottom left: 2016 billboard campaign for Calvin Klein, across Europe and Asia.

Bottom right: The 2017 direction for Down The Rabbit Hole festival shows Hos' stylistic evolution.





Above: These two experiments with gradients were made with an old photocopier and Photoshop.



works, why not use it? After all, a chef can have different signature dishes, right?

If you look at my work, the content doesn't change so much, I just invent a new sauce now and then to put on top of it to keep things new and exciting for myself. It's a way for me to keep focused.

Do you have specific colour palettes that you enjoy using? And if so, how often do these change?

My colour palettes don't really change that often. People always think I take inspiration from sixties and seventies psychedelia, like *The Yellow Submarine* – but my use of colour dates back to the time I did graffiti, and loved using bubblegum colours. These colours have always stayed in my palette.

What's the most challenging project you've ever worked on, and why?

Challenging commissions are often the most exciting ones to work on, because it means you're going to cross boundaries and get to learn new things.

Four years ago I started working with a festival called *Down The Rabbit Hole*, and that was quite challenging for me. It was the first time I had to do more than just create a piece of artwork. I also had to create a logo – and get into the process of what makes a good

logo – as well as design a website, animation, poster campaign and site-specific design and objects.

I had never done any of this before, and it scared the shit out of me to be honest – but it all worked out well in the end, and it developed my skills further.

Your new coloured gradient style is very minimal, compared to your earlier character-led work. Do you miss working in that kind of detail?

I was thinking about this the other day, and thinking maybe I should do something in the same style, but create a way more complex image within that style, to see how that works.

I do a lot of different styles, but there are always certain elements that carry through. For example, all the figures in my work have little high-heeled shoes, whether it's a boy or a girl, and whichever style I use they can always wear those shoes.

So I like to keep a couple of elements in all my work. Yes, it's super-minimal, but that's how people recognise my work. ■

Next month: Parisian artist and art director Ugo Gattoni completes our trio of interviews from the OFFF By Night festival, as he discusses moving into animation and the immersive power of large-scale artwork.

ADVICE FOR DESIGNING WITH ADHD

Merijn Hos shares three tips for staying focused, motivated and creative

01 Create a rhythm in your day. Get up at the same time, eat at the same time, start work at the same time, have a cup of coffee at the same time, go to bed around the same time. It looks boring, but it eases your mind a lot.

02 Get organised. Reply to emails as soon as possible. Get them out of the way so they don't distract you. Have a super-organised folder system, and name and number your projects.

Make it a sport to keep up with admin, invoices, taxes – enjoy that you're up-to-date with this, while your friends are complaining about it.

Lastly, organise your living and working space to give everything its own place. It looks dull but quietens so many noises inside you.

03 Find what works for you. I get up from my desk every 10 minutes when working on a concept. I make up stuff to do, like watering the plants for the third time or getting rid of a garbage bag that's 20 per cent full.

That's okay, because this is who I am. I need this to come up with a concept – it's part of my routine. I have found one thing that helps, though: radio documentaries and audiobooks. I like them so much, I keep listening and don't get up any more.

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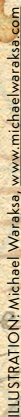
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GET MORE FROM YOUR SIDE PROJECTS

Passion projects can raise your industry standing, attract new clients and reignite your excitement for design. But how can you make sure they're worth your time? **Julia Sagar** investigates

Finding time for side projects is an art in itself. Sometimes it seems like the more experienced we become as creatives, the harder it is to step away from client commissions – winning them; working on them; worrying where the next one will come from. If it isn't client work then it's family commitments or friends. It might even be the fear of failing that prevents you from starting that killer idea.

And yet a well-planned personal project can breathe new life into your work. Aside from broadening your skill set, boosting your reputation and bringing in new clients, exploring your own interests can reignite the passion in even the most burned out designer. It might even alter your career path entirely.

If that sounds far-fetched, just look at Tina Roth Eisenberg, aka Swiss Miss. She was so successful in her self-initiated ventures (her breakfast lecture series Creative Mornings and her design-led temporary tattoo business, Tattly) that her client work has been on hold ever since.

So what's the secret? How do busy creatives make time for personal projects? How do you

stay motivated? And what can you do to increase your chances of success? We spoke to several leading designers and illustrators to find out...

IDENTIFY YOUR MOTIVATION

One designer who knows the value of side projects more than most is Jessica Hische. Daily Drop Cap, where she posted a new, illustrative letter each day, catapulted her into the spotlight back in 2009, attracting big-name clients, launching her public speaking career and bringing her an additional source of income through licensing and the sale of prints. She's had similar success with other personal projects, such as her interactive wedding invitation and her 'Should I work for free?' flowchart, which went viral.

You might think, then, it would be easy for someone like Hische, who coined the term 'procrastiworking' to describe her compulsion for non-client work, to launch another new side project. Not so.

"Figuring out where they would fit into my life is more difficult now," she admits, when we catch up with her at Reasons To conference. ➤

FEATURED
CREATIVES

JESSICA HISCHE
FREELANCE LETTERER
AND TYPE DESIGNER

San Francisco-based Jessica includes Wes Anderson, Penguin Books and Nike among her many clients. The ADC Young Gun's side projects include Daily Drop Cap. www.jessicahische.is



GAVIN STRANGE
SENIOR DESIGNER
AARDMAN ANIMATIONS

Outside his day job at Aardman Animations, Gavin works under the alias of JamFactory. He's the author of Do Fly and co-founder of online shop Strange. www.jam-factory.com



JON COCKLEY
CO-FOUNDER
HANDSOME FRANK

As an owner and co-founder of UK-based illustration agency Handsome Frank, Jon represents some of the world's most talented commercial illustrators. www.handsomefrank.com



**JULIEN VALLÉE
& EVE DUHAMEL**
CO-FOUNDERS
VALLÉE DUHAMEL

Montreal-based designers Julien and Eve specialise in high quality lo-fi videos, visuals and installations. The pair favour a playful and experimental approach towards work. www.valleeduhamel.com



► “I struggle to balance my work and life as it is. As you get older, time feels more valuable: you understand that if you commit to something for six months, you don’t get that six months back. So for me to devote time to a side project now, I have to feel that it’s worth it. It has to linger.”

Hische isn’t immune to the fear aspect, either. She’s currently working on a children’s book, but says progress is slow. This is partly because she’s holding herself to an exceptionally high standard as she ventures into new territory: she’s never illustrated a children’s book before, and doesn’t have an established process to rely on. But she’s also concerned about her motivation. “I’m worried that I’m so interested in it right now because I wish it existed in this moment for my daughter,” she reflects. “As she grows older I’m worried that I won’t feel this fire to get the project done any more.”

SEEING THE BENEFITS

Nevertheless, Hische already seen benefits from the personal project. She’d been looking for a way back into illustration again, as she explains: “Most of the work I do is entirely lettering. There isn’t a lot of opportunity to do illustration, and on the times when clients did call on me for it, it felt like the concepts weren’t quite there, or it was a little cheesy and not reinforcing the lettering.”

Through her first children’s book, Hische has the chance to delve back into the world of illustration – while also developing newer skills, like writing and story development.

“Personal projects are a wonderful way to show the world what kind of work you’re interested in doing,” she says. “We forget how much control we have. It feels like we’re at the

will of the client, but it’s on us to show those clients what we’re interested in doing, and that can get us more work in the future.”

So how do you get the ball rolling? Once you’re sure the project is worth your time, it’s important to prioritise it. For Julien Vallée and Eve Duhamel, founders of Montréal-based design studio Vallée Duhamel, this means scheduling personal projects in the same way as client work. In other words their self-initiated work, such as recent abstract motion piece A Very Short Film, is timetabled into studio hours.

“There is always something to do at work,” explains Vallée. “This is a business that monopolises a lot of our time, so we can’t make side projects after business hours because our personal time is so limited.” He advises looking at side projects as an investment that could attract commissioned work in the future, and treating them like client briefs. “Schedule them like you would commissioned work,” he says, “with the usual milestones, and follow your usual process”. This is where it’s important to have picked a project that’s worth investing time in. As Duhamel points out: “You might end up refusing some work because you’re busy concentrating on it. So use this time to make something that might propel your career into a place no client could.”

Of course, setting aside working hours isn’t an option for everyone. But the theory remains the same: blocking out chunks of time (which may be mornings, evenings or weekends) helps you make progress and reduces the urge to procrastinate.

It’s all about finding a routine that works, says Aardman Animations senior designer Gavin Strange, who goes by the name JamFactory when not at his day job. Fresh from the success of his first book, Do Fly, he’s currently juggling a

A SPECTACLE OF LIGHT

FIELD CO-FOUNDER VERA-MARIA GLAHN EXPLAINS HOW SELF-INITIATED PROJECTS LIKE SPECTRA-3 CAN HELP THE STUDIO DEVELOP ITS COMMERCIAL WORK

Spectra-3 is an immersive audio-visual light experience that tells three stories of communication through a choreography of movement, animated lights and spatialised sound. The latest piece in a series created by London-based creative studio FIELD, the physical-digital sculpture premiered at the Lumiere London light festival in January.

“At FIELD we do side projects every year, or every other year – but they mean a lot more to us than ‘side projects,’” explains co-founder Vera-Maria Glahn. “Often we invest months of work and significant budget into ideas that we want to bring into the world as self-commissioned artworks.

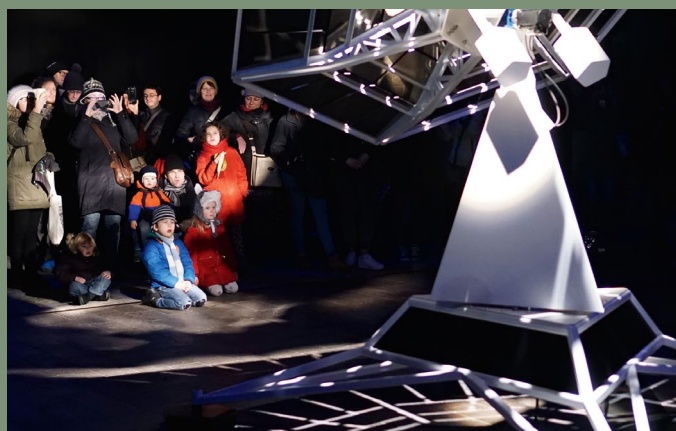
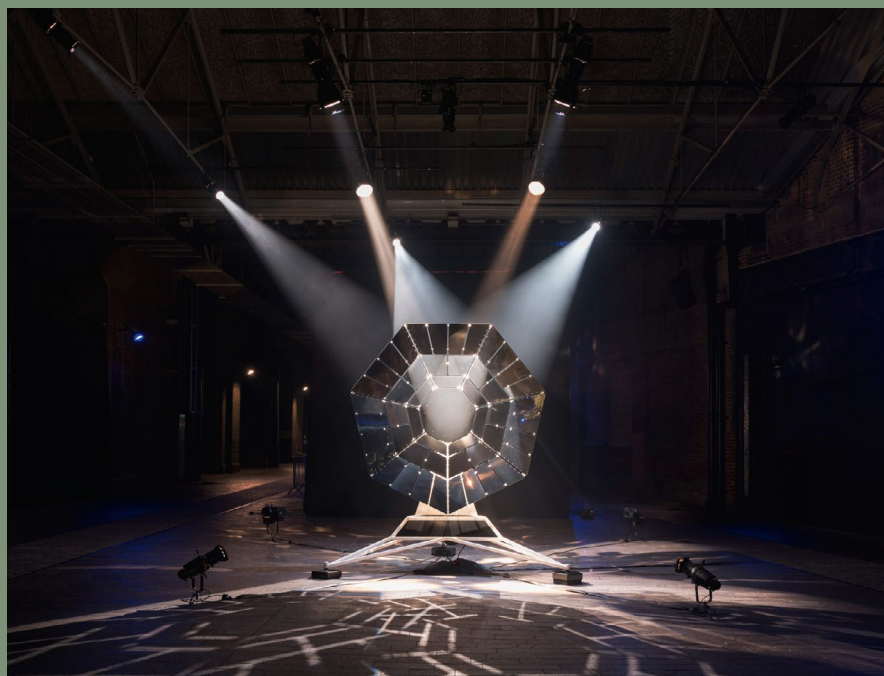
“Over the years we’ve learned that doing ‘passion projects’ on the side doesn’t really work. You need to dedicate time, give it a budget, a timeline and a presentation date, like any other project, or it’s never going to happen. We love working towards an exhibition, a festival or a gallery show; having a tangible context for the work really helps.”

Spectra-3 is the biggest self-commissioned project the studio has done so far. The kinetic light sculpture creates a spectacle of animated light, reflections and sound, based around a moving physical object, and over a nine-month timeframe the whole team got involved with it. “For at least the final month it took over all our time,” recalls Glahn. “We’ve been excited about expanding from screen-based work to digital-physical objects for a while. And Spectra-3 brings together a lot of interests we’ve pursued for a long time: the physics of light and optical phenomena, immersive spaces, and abstract storytelling – but in a new way, with new materials. That was a really exciting challenge for us,” she says.

There are other advantages to committing time to non-client work, too: “In self-commissioned work we can expand our boundaries and the spectrum that we work in,” she explains. “We can transfer our skills as storytellers and image-makers onto new materials and technologies. That helps us develop in our commercial work as well.”

FIELD’s side projects aren’t over when they the creative work is finished, however. Documenting the work well – both during and afterwards – is a very important part of the process, says Glahn. “This is especially true if you’re not going to get a chance to show the project again,” she explains. “For Spectra-3 we’re in conversation with festivals at the moment. It’s available for exhibitions – please get in touch if you’re interested!”

01 Spectra-3 is a three-metre-tall technological artefact that draws its audience into a playful dialogue.



SIX TIPS FOR BETTER SIDE PROJECTS

FROM GETTING YOUR KILLER IDEA OFF THE GROUND TO KNOWING WHEN TO DITCH IT, FOLLOW THIS ADVICE FOR SIDE-PROJECT ENLIGHTENMENT

Break it into smaller chunks

"I think about side projects as these bursts of activity," says Jessica Hische. "I didn't think of Daily Drop Cap as a big project: I thought of it as 20 to 40 minutes a day. That was very palatable and easy to figure out how to work into my life."

Do it regularly

"For larger projects, I'll usually do a day or two at a time," adds Hische. "So I'll commit a Thursday or a Friday. It's amazing what you can accomplish in two consecutive days. If you did that every other week, it's enough to get through a big part of a larger project."

Turn it into a habit

It's easier to stick with a side project if you can establish a regular routine, and you'll find friends and family will be more accommodating if they understand when you'll be busy working on it. Try to find an hour in the morning or in the evening twice a week, or ban Netflix for a month.

Use your time well

"Everyone's lives are different; everyone's routines are different – you just have to find the rhythm that works for you," says Gavin Strange. "The thing I find most inspiring, though, is the fact that we all have the same 24 hours in a day. It's up to us how we use them!"

Set your own rules

"That's the beauty of side projects – they're allowed to be sprawling," adds Strange. "They're allowed to take years. They're allowed to be weird. You are your own client; your own boss. You set your own expectations. Just throw caution to the wind and experiment."

Don't be afraid to call time

"I don't feel guilty about not finishing projects," says Hische. "If I'm just being lazy, I'll give myself a hard time about it. But if this thing I was super-passionate about two years ago isn't part of my life any more, then to follow through with it feels disingenuous because I can't deliver it with passion."



■ VR experience, a short film idea and another book on the side. "Usually I treat Monday to Friday as my work time, come home in the evenings, hang out with my wife, cook some nice food and then around 9pm it's time to crack on with the side projects," he explains.

However, when he tried to apply this process to writing *Do Fly*, he quickly found it didn't work. "The words didn't come," he says. "I could design, as I felt confident in that process, but writing a book was a brand-new experience for me."

Taking advice from a writer friend, Strange started dedicating an hour to his book each morning instead – and found it worked. "It felt good because I was writing in the light, which helped, and also it gave me a tangible deadline: I just had that hour before I went to work," he explains, adding that learning to be realistic about the process also helped. "Sometimes that hour would produce lots of words and other mornings I would barely be able to write a paragraph. I learnt to just accept that as part of the creative process, and knew that I always had the next morning to push it onwards."

SURF THE SINE WAVE

One common challenge with side projects is staying motivated, particularly when you're venturing into new creative territory and don't have the discipline of an established process to carry you through. However, there are a few approaches that you can take to push forwards when you feel the fire starting to burn out.

Hische advises working on multiple side projects at once: "I think about every project as a sine wave, where there is this upward, really exciting period, then you hit the peak of excitement, and then it's just a case of riding



the rollercoaster to the end,” she says. “My excitement doesn’t build up over the course of a project: it starts really strong and then slowly decreases. So say I have five projects going at once, I make sure they’re not all at the same stage of completion. I need another project to jump to, and with the momentum I get from the excitement of starting something new, or even finishing something new, if it’s a quick project, I can hop back and use that little boost to get over the lull stage. Even if it’s just to get through another three hours on it, and then I’ll go back and find something else to give me a boost.”

Another way to stay motivated is to pick a fun side project in the first place. In 2015, Jon Cockley, co-founder of illustration agency Handsome Frank, teamed up with a school friend and Cambridge design studio The District to launch Old Friends Brewery, a microbrewery creating US-inspired craft beer.

“We were looking for an excuse to get off the sofa and escape once a week, and we wanted to make something,” Cockley recalls. “As well as learning the art of brewing, we were interested in seeing how good design and a strong brand could help us grow things from day one, so we convinced The District’s Matt [Shooter] and Alun [Bagnall] to come on board as directors and help us with that side of the business.”

It’s very much an extra-curricular project, with brewing often happening in the very early hours of the morning. “It’s a good way to engineer some time to hang out with a mate when you have a busy work and family life,” Cockley laughs. “We all have enough things in our lives that we’d rather not have to do, so it’s about finding something that’s really rewarding and enjoyable. Personally, I really like the fact I’m

doing something more physical with a tangible end product. Handsome Frank is a very creative business, but we’re not actually making things ourselves, so it’s nice to get my hands dirty.”

It can be easy to get lost in a project when you’re your own client. A good way to keep your idea on track – and improve it – is to seek opinion from others. Sharing regular works in progress with your peers (both in person and online) can help confirm your concept and might evolve your idea in ways you didn’t think of, as well as build public interest in what you’re doing.

SPREAD THE WORD

Once your project is finished, tell the world. Turn it into a case study on your website for potential clients and collaborators, explaining what you did, how, and what you learned; and share it on social media, inviting people to comment. Think creatively: if your side project involved venturing into vector illustration, why not put on an exhibition, or make some prints available through your online store? Perhaps you experimented with code, or projection mapping, or streetwear. Find out who else is making waves in that field and use your project to get involved in that community.

“Everyone starts in the same place,” says Strange. “We all have ideas that bounce around our brains, and often we let them float away because they feel so unachievable that we don’t know where to start. Just start. You’ll find that as soon as you gain momentum, it becomes easier.” ■

**“SOMETIMES
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PROCESS”**

GAVIN STRANGE

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THE DESIGNER’S GUIDE TO MONEY

From setting your freelance rates to negotiating a better salary, we offer tips on how to get more money for what you do.



PART 2

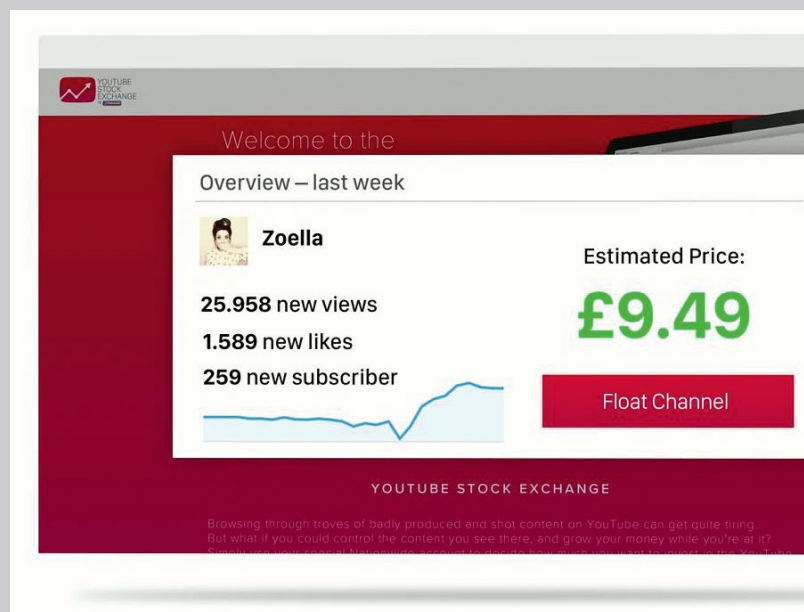
This special 10-part series, in partnership with D&AD, is curated by this year's New Blood trustee Tom Manning. Each advice-packed article will reveal the skills it takes to survive and thrive as a young designer in the modern industry, and this month Tom looks at how to go about fulfilling a creative brief. *Subscribe today to guarantee you read the rest of the set: see page 44.*

D&AD NEW BLOOD AWARDS

Entries now open for 2017 at
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Desperados: Disposable Houses
 This project by Guillermo Pere and Marina del Olmo presents a replica of your house, letting you do what you want without consequences.



DESPERADOS 2016 BRIEF

Connect young urbanites with the Desperados spirit, through an immersive experience that will help them release their daring side.

MONOTYPE 2016 BRIEF

Take a cause you believe in and use the power of type to make a difference. Design with typography to agitate and educate the world.

JOHN LEWIS 2016 BRIEF

Create an inspiring, inventive, conceptually relevant and eye-catching Autumn display for John Lewis' flagship Oxford Street store.

NATIONWIDE 2016 BRIEF

With financial services lagging behind in connecting young adults, how can we shake up the market to cater to their ever-changing needs?

THE SECRETS OF FULFILLING A CREATIVE DESIGN BRIEF

For the second in our 10-part series in partnership with D&AD New Blood, **Tom Manning** explains why fulfilling a brief is about understanding your audience

Monotype: Retro Serif

Polina Hohanova's project revives Russian glyphs abolished with the Bolshevik overthrow. Like all the work here, it won a Yellow Pencil.

Nationwide: YouTube Stock Exchange Students from Miami Ad School Hamburg created this concept to educate the youth about their financial futures.


**TOM MANNING,
D&AD NEW BLOOD
TRUSTEE 2016**

Tom is carpeing all the diems. Attempting not to make advertising as a junior creative at Havas London, he was also elected D&AD New Blood trustee in October 2016. In his spare time he makes, designs and codes fun things on the wild wild web. He wrote this bio himself, in the third person, to try and make it more legit.
www.dandad.org

One of my tutors once told me that if he was locked up in prison for the rest of his life, with nothing but a pen and paper, he wouldn't write a thing, apart from maybe 'goodbye' just before he snuffed it. He said, "I'm not creative for the sake of it, I need a problem to solve. I need a brief."

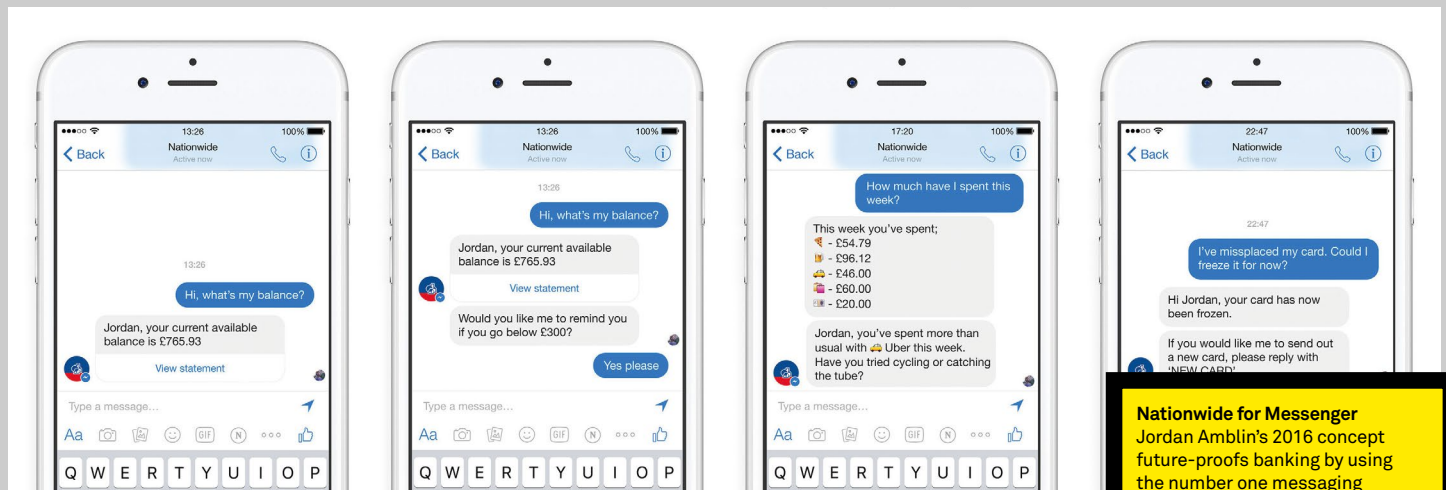
But once he has one, he told me that he's relentless. Tirelessly trying to better the last idea, tearing through sketchbooks, filling walls, whatever it takes to solve the problem. Inspiring that kind of tenacity is the power of a good brief.

D&AD have just launched 16 such briefs for 2017's New Blood Awards (see www.dandad.org/newblood), and to inspire you we've featured some of last year's Yellow Pencil-winning work here. These are dream briefs for household names, and have already been downloaded thousands of times by hungry young creatives ready to attack them.

What's more, they're written by practitioners in design and advertising, who work on client briefs day in, day out. I approached three of those people to ask their advice on how to approach a brief, to give you the best chance of cracking it. I started by asking



John Lewis: A Mug and a Rug
Cade Featherstone and Jenna Jovi celebrated the diversity of our online and offline lives with an eye-catching window display.



Nationwide for Messenger
Jordan Amblin's 2016 concept future-proofs banking by using the number one messaging platform for Millennials.

I THINK THE ANOMALIES ARE ALMOST ALWAYS FILTERED OUT OF A BRIEF, WHICH IS A SHAME FOR ME PERSONALLY, AS THAT MIGHT BE WHERE AN INSIGHT IS FOUND

■ a couple of basic questions: 'How do you define a brief?' and 'What is a brief for?'

Designer Craig Oldham says: "A brief serves as a written agreement for all to get behind and progress with. I always try to get close to the problem being solved, or figure out exactly what are we all trying to achieve."

Copywriter Vikki Ross adds: "I need to be inspired, excited."

With a great brief, often I've come up with a concept or even the line before I've finished reading." The brief brings the problem into focus, provoking the creative with information on the brand. Havas creative director L.A. Ronayne sums it up beautifully: "A brief is a selection of words that is both rocket launcher and safety net."

But before you can get firing, you need to truly understand the person who's going to see and interact with your work: the audience.

Viewing advertising and design is like meeting a person at a party. You decide very quickly whether

or not you like that person, and if not, you spot a long-lost friend across the room and keep moving.

For your work to connect with your audience, you need to respect them. "When the audience is written about in 'code', using terms like ABC1s, it takes the human element away," says Ross.

"In advertising, we're talking to real people so they should be brought to life in a brief; help me get to know them. Don't tell me what they are, tell me who they are."

Ronayne agrees, warning that sweeping generalisations about the whole gang can lead to cliché buzzword danger-land. So if the brief doesn't help you to understand who you're talking to, you need to do it yourself.

"My belief? If you want to know more about an audience, go and talk to them and make genuine, first-hand, empathic connections," says Oldham. "I think the anomalies are almost always filtered out [of a brief], which is a shame for me personally, as that might be where an insight is found."

That killer insight is often the seed of a great idea, but they're rarely handed to you: you have to go hunting. "I go to their store – perhaps even buy



Monotype: Protecting Pubs
Neil Bennison's campaign concept encourages people to save their locals by nominating them as an asset of community value.



the product – and look at what their competitors are doing and saying,” explains Ross.

Ronayne adds: “I would write down any initial ideas I get just reading the brief, so I’m ready to research with a clear head.”

Try going to the brand’s website and reading every word on every page. Make notes of any words and phrases you would like to use or come back to. Then look at similar organisations and see how they talk to their audience and what they say, to make sure anything you write stands out.

This differentiation can be tricky. So ask yourself this: what can I give to my audience? What do they care about? What are the big issues we’re facing? How can I seek to weave that into my idea, to give it the hooks to grab people’s attention?

There’s a quote on the door of my office that says: “We have to design a new way to live on Earth, create new ways to live with each other and work out how we are going to live with technology. It’s the brief of our lives.”

I mean, could you name anything more crucial than that? How can your idea contribute to something bigger? That’s the brief. ■

3 TIPS FOR GETTING MORE FROM A BRIEF

THREE D&AD NEW BLOOD EXPERTS SHARE THEIR PRO TIPS ON HOW TO INTERPRET A DESIGN BRIEF



CRAIG OLDHAM, GRAPHIC DESIGNER

Craig wrote Monotype’s 2017 brief, which is all about expressing cultural diversity through type. “You have to put yourself into your work, so any brief has to have something of shared value, interest, and belief to identify with,” he insists. “Otherwise, it’s fundamentally pointless.”



L.A. RONAYNE, CREATIVE DIRECTOR, HAVAS LONDON

L.A. wrote this year’s AmazonFresh brief, tasking creatives to create content that turns the brand into a foodie’s destination. “Don’t expect all your insights to come from the brief,” is her advice. “Find insights that give you an understanding of the people you’re talking to.”

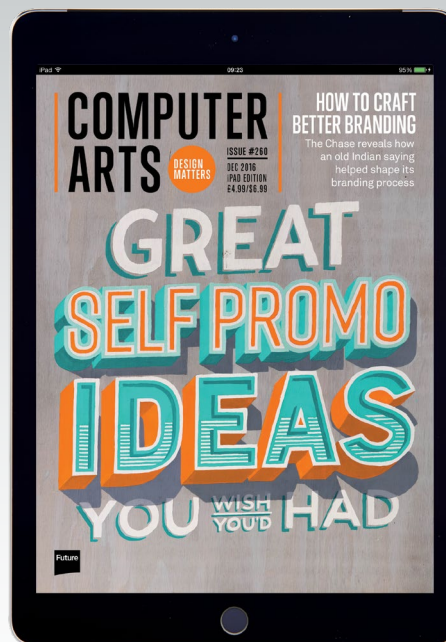


VIKKI ROSS, COPYWRITER

Vikki wrote the British Army’s brief for 2017, which is about positioning the army as an attractive career choice. “The winning idea can come at any time, so always have something to write notes in,” she says. “And then sit with it, or sleep on it, or show it to others to make sure you believe in it.”

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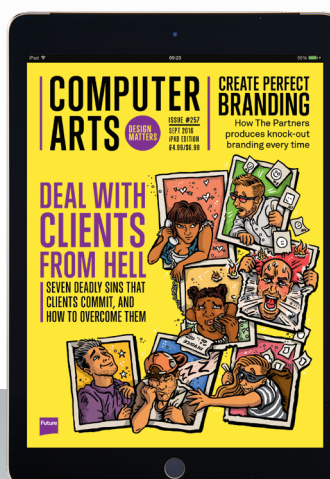
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VIDEO INSIGHT

RUN YOUR STUDIO LIKE PENTAGRAM

A true co-operative, Pentagram combines the boutique appeal of a small studio with the reach of a global agency. Marina Willer's team extol the benefits of this approach...

Given that it's arguably the most famous design agency in the world, Pentagram needs little introduction. Ever since the five founding partners Alan Fletcher, Theo Crosby, Colin Forbes, Kenneth Grange and Mervyn Kurlansky set up shop in north London in 1972, its uniquely compelling structure – equal partners, sharing wealth, wisdom and workspace – has never been successfully replicated.

While there are now four times as many partners – spread across studios in London, New York, San Francisco, Austin and Berlin – that ethos has remained constant, with each partner heading a small, self-contained team. Globally, this means there are 21 small studios, under the umbrella of one 170-strong agency.

For many years, Paula Scher flew the flag as Pentagram's only female partner – this number has also quadrupled. Natasha Jen, Emily Oberman and Marina Willer all became partners in 2012, with Jen and Oberman joining Scher in New York, and Willer – a former creative director at Wolff Olins – in London.

We spent an enlightening afternoon with Willer and her team, getting to the heart of how Pentagram's much-envied agency structure works from the perspective of one of the small creative teams, to determine what other agencies can learn from this approach...

What does it take to be a Pentagram partner?

Marina Willer: Each of us brings a style. We are very hands on for every project, and our style is what we believe in. As a result, Pentagram is extremely diverse. We make a point of not having once strong common vision or view of the world, and really accept that diversity. What we all

share is a love of design, and a set of unwritten principles about wanting to leave a mark on the world. That's how we choose a new partner – someone who can leave a mark somehow through the work they make.

How is a new partner chosen?

MW: The quality of the work comes first, but it's fascinating how much this group values personality. It's almost like a club – not in a negative way, more like a family. We want people we trust, and like, and want to spend time with.

It's a real partnership, not an 'in and out' thing. It's not a job. It's about building a community, and believing that Pentagram stands for something even though it's not written anywhere.

Has there ever been talk of adopting a more traditional model, and appointing an executive creative director to oversee the output?

MW: If someone brings the idea, it's quickly disregarded. It's not our culture. Anything corporate is a no-no. It's refreshing.

Sometimes you think it's crazy, because it doesn't feel very strategic. You might think, 'This would make more money if we did it this way,' but it's about keeping a culture that values the work, the friendship, the quality of what we create, rather than risk destroying it because we want to make more money.

What's interesting about our business model is that the pressure is on each of the partners to make it. We are the ones who are always working late. When I've worked in other businesses, you see the juniors working late to prove themselves. There's almost an inverted logic here, because the pressure is so on us to do great work.

Our names are out there, and we also feel responsible towards our fellow partners

PENTAGRAM

A regular fixture in CA's UK Studio Rankings, Pentagram was founded in 1972 and operates as a co-operative of 21 equal partners, split over five offices in the US and Europe. Marina Willer joined in 2012, and is pictured here with her team.
www.pentagram.com





Watch the videos on our YouTube channel: www.bit.ly/ca261-pentagram

■ because we share the profits. If one partner is doing really well and you're not, you feel you owe them. Unlike in other companies where the senior people spend most of their time in meetings, everyone's always busy working.

The 21 partners are from varied backgrounds, but many hail from small studios. Does your time as a creative director at a large agency like Wolff Olins give you a different perspective?

MW: I was at Wolff Olins a long time. If you look at my portfolio, many of the jobs I'm most proud of – Tate, Oxfam, Amnesty, Macmillan and so on – I did there. I had an amazing time, and learned to think about design in a strategic way. That hybrid equipped me to feel more confident, and to think of design as a holistic experience rather than a decorative visual practice.

That's definitely interesting to Pentagram. Not that the others don't do that, but many of them come from boutique studios. They often partner with strategists, though.

Every time someone joins they bring their own trajectory, and I'm just pleased that I joined when I was already prepared. I can choose the clients I want to work with, and in a way the commercial pressure is different. Each team is like a small start-up, and we have to really work to keep everything going, but it's not to the same mass scale as any companies that belong to groups and have the pressures that they have.

There's a support network, but you still have to be able to run your own gig. No one's going to tell you what to do, and if you joined something like this too early, it would be difficult to make it.

You're currently working on your first feature film, *Red Trees*. How does your film-making experience inform your branding work?

MW: I never studied film properly, but at the Royal College I spent a lot of time doing moving image, and at Wolff Olins I started to experiment with the Tate identity using similar techniques.

I was doing installations in a little room and filming and photographing, instead of doing it at a computer. It was generated through projections and into mirrors, so it's a typical merge between film and design. The outcome was an ever-changing identity, one of the first really because it was almost 20 years ago.

For me, films and brand identities both rely on a strong narrative; a strong idea. Then it's about how you tell that story. If the idea isn't there, if you're just looking for some kind of decoration, it just doesn't hold together. It's important that the two things help each other out. ■



Above and left: A booklet and set of posters of neon-coloured rubbings, *Overlooked* celebrates one of London's most enduring examples of industrial design – manhole covers. It's Marina Willer's contribution to the *Pentagram Papers*, an ongoing series of side projects by the partners.



TAP TO WATCH THE VIDEO NOW



MARINA WILLEY

Partner

RCA graduate Marina cut her teeth at Wolff Olins, rising to become creative director of the London office before joining Pentagram in 2012. She is currently working on a crowd-funded feature film about her family history, called *Red Trees*.

HOW PENTAGRAM WORKS

In our first video, Marina Willer discusses the inner workings of Pentagram from a partner's perspective, and discusses why it's an ideal environment to stretch your creative muscles in.



Left: Poster for Red Trees, a documentary about Marina Willer's family – one of only 12 Jewish families to survive the Nazi occupation of Prague.

Below: Visual identity and naming strategy for Art UK, the largest and most comprehensive digital collection of Britain's publicly owned art.

GET THE BEST OF BOTH WORLDS

Marina Willer and her project manager Lucie Garnier set out five ways studios can benefit from the Pentagram approach

1 Use the resources at your disposal...

"I used to work for a small studio, about the same size as our team here," reveals Lucie Garnier. "Some days it feels similar, but at Pentagram there are resources around; you feel supported." And as she points out, having a large framework around your small team attracts correspondingly big clients.

2 ...but never lose the personal touch

By keeping that small-team mentality, the agency gets the best of both worlds. "The partners are extremely hands on," insists Marina Willer. "Pentagram was created by people who wanted to design, not just become managers. Inflated agencies are of the past: we're involved in the thinking, and not just the concept. We form and craft."

3 Evolve alongside the industry

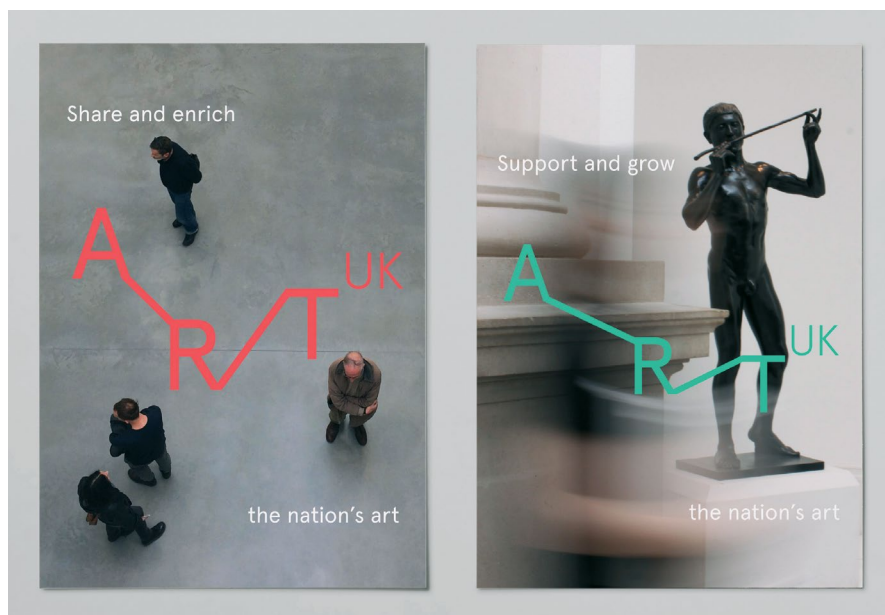
As new partners join, the agency evolves organically without diluting those small, autonomous teams. "We don't have any big-business strategy imposed from above," says Willer. "It's a co-op; a multi-disciplinary partnership. When Jody [Hudson-Powell] and Luke [Powell] joined recently, it added a new dimension – they're very young, and extremely connected to new technology. That changes the way we see the world."

4 Collaborate and share skills

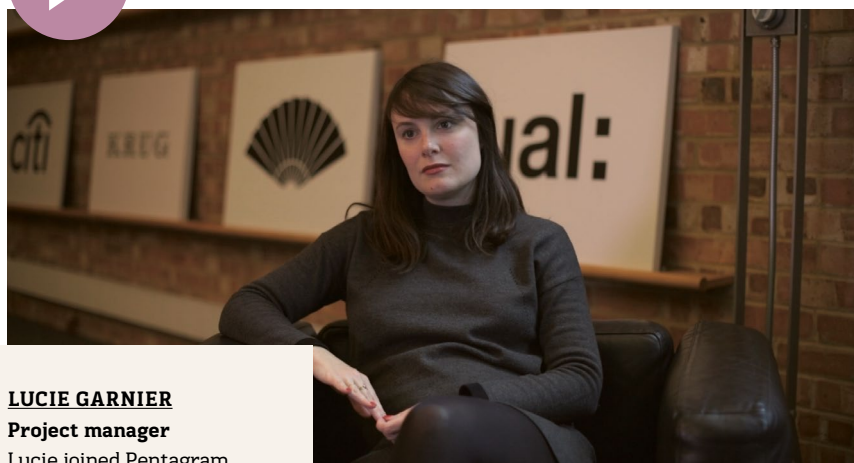
Clients often come directly to one partner's team, and maintain that direct connection throughout the project. But for more complex, multidisciplinary projects, teams can join forces and pool their wisdom.

5 Support creative side projects

Dedicated to esoteric topics that partners are passionate about, the Pentagram Papers is a fantastic creative outlet, and Willer's recent Overlooked project [facing page] is no exception. "It's like being back in college," she grins. "Yes, you can have fun with client work, but personal work can be so much more expressive."



TAP TO WATCH THE VIDEO NOW



LUCIE GARNIER

Project manager

Lucie joined Pentagram three years ago after impressing Marina Willer during a chat over coffee. She ensures all projects run smoothly, liaising with other partners' project managers when necessary.

BEST OF BOTH WORLDS

In our second video, Marina Willer's project manager Lucie Garnier compares Pentagram with her former job at a small studio, and shares her advice for planning ahead.



Left: Identity for Libreria, a new bookshop that encourages creativity and discovery by the team behind Second Home.

Below: Brand identity for Second Home, a creative institution and workspace that provides private studios to fast-growing tech firms and entrepreneurs.



TAP TO WATCH THE VIDEO NOW



ANA RACHEL AND CLARE NEWSAM

Designers

LCC graduate Ana and Kingston graduate Clare have been part of Marina Willer's team for two and three-and-a-half years respectively.

SMALL STUDIO VIBE

In our final video, two of Marina Willer's designers discuss how the collaborative side of Pentagram works in practice, and share their advice for pitching to clients remotely.

TIPS FOR PITCHING OVER SKYPE

Designers Ana Rachel and Clare Newsam often pitch remotely to overseas clients – they share the wisdom of their experience

1 Prepare them beforehand

"Send your PDF presentation through shortly before the call, so they don't look at it beforehand," advises Ana Rachel. "During the call, remind them which page you're on, and keep checking if they're still there."

2 Remind them you're human

The team often makes films to show some of the design process to overseas clients, or more personality-led films to get across the vibe of the agency. "It makes the process more human," explains Clare Newsam.

3 Add the analogue touch

Part of Marina Willer's process involves sketching ideas on a huge scroll of plotter paper. "They turn into huge five-metre-long sketchbooks, and we photograph them to include in presentations," adds Newsam. "It helps break down barriers."



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■ PROJECT DIARY

NATWEST REBRAND: A CHIP OFF THE OLD BLOCK

After an archive rummage revealed NatWest's familiar logo had originally been modelled on three interlocking cubes, FutureBrand created a new illustration-led mark inspired by its mind-bending optics

**FREDDIE BAVEYSTOCK****Brand strategist, FutureBrand**

With a passion for reinventing British brands, Freddie has 20 years' experience developing strategy for brands such as Arts Council England, Clarks, The Sunday Times and Waterstones. Over the last eight years, he has worked extensively with Lloyds Banking Group to reposition and relaunch Lloyds Bank, Bank of Scotland, Halifax and Scottish Widows.

THE DESIGN BRIEF

Freddie Baveystock and Dan Witchell

We won the project following a creative pitch in November 2015. The client brief made it clear NatWest was ready to do something new. Looking back, it was perhaps the UK bank that responded best to the financial crisis; recognising the scale of the trust problem that banks had, and the immediate need to speak to customers in plain, meaningful language.

The brand attribution score on its 2010 Helpful Banking campaign was really high, but it began to dip when it started moving into 'We're here to help you with your life' territory. All of the banks have tried that route at some point, so NatWest needed to regain its stand-out quality. The core of the brief was about addressing that.

Aside from associating with a specific colour (Lloyds with green, Santander with red), banks' brand languages are very similar. There's a lot of lifestyle photography, white sans-serif type, and a conversational tone of voice. To stand out, NatWest needed to do something braver. We presented a very bold approach, which they loved. It was simple, illustrative and clear.

A bold, illustrative style was a key starting point. We went to the archive of parent brand RBS up in Scotland and came across the original 1968 brand books. NatWest was formed by three banks coming together, and we found a sketch of three interlocking cubes, which had then been flattened to make the chevrons of the original logo.

I don't think any of us had thought of it as cubes before. It gave us the idea to extrapolate it into individual cubes to form a visual language, so when you see an illustration made using cubes, you mentally tie it back to the logo. ➤

PROJECT FACTFILE

BRIEF: NatWest initially challenged FutureBrand to develop a new visual identity and brand guidelines that would set it apart from other banks, but without touching its logo, typeface or colour palette.

CLIENT: NatWest, www.natwest.com

CREATIVE: FutureBrand, www.futurebrand.com

PROJECT DURATION: 10 months

LIVE DATE: October 2016

**DAN WITCHELL**

**Executive creative director,
FutureBrand**

Dan joined FutureBrand in 2015, following 18 years in identity design, typography and broadcast. Previous clients include S4C, Dutch national broadcaster Nederland Eén, Getty Images, NBC Universal and Unilever. Dan also co-founded Kemistry Gallery, London's only gallery dedicated to graphic design.

WORK IN PROGRESS

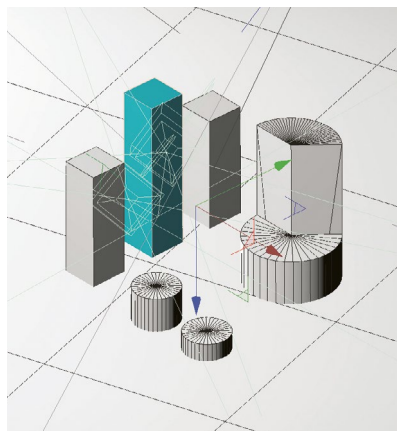
Dan Witchell

Part of the brief was that we couldn't touch the logo, the corporate typeface or NatWest's purple. So at this stage we hadn't even conceived that the logo would go back into 3D. We thought we'd celebrate its cubic origins in different way, animating it and fading back into the flat logo. But as the project transpired, we managed to persuade NatWest that it needed a subtle reference to the cubes in the logo itself. We introduced a semi-transparent gradient at the core and also repositioned the word mark underneath the icon, making the latter more prominent.

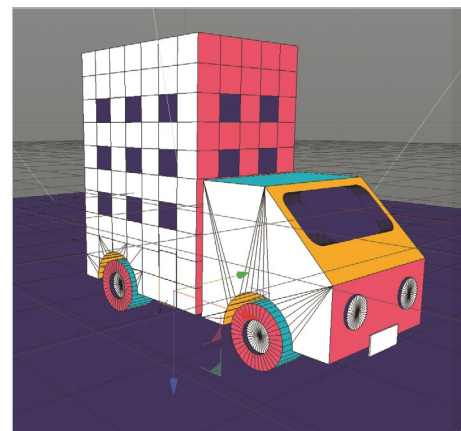
The interesting thing about the logo is that it's an optical illusion – the way the shadows fall is impossible. That gave us licence for the other illustrations to be quirky and playful.

We created a core set of illustrations and an illustrated alphabet (see opposite page) using the cube concept. They fall into three categories: abstract shapes that you can apply to different messages; more concrete objects, like a coffee cup, laptop or mobile phone, that say something more directly; and then arrows or steps that are a bit more metaphorical.

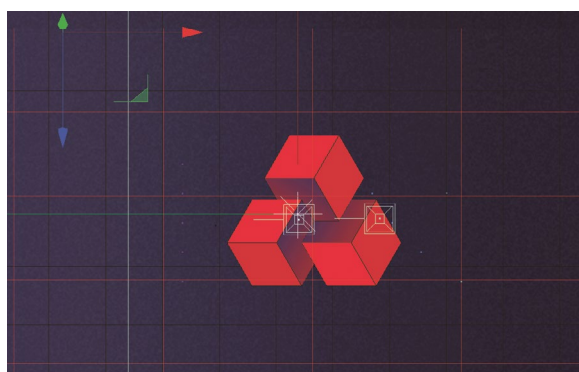
The illustrations for the three divisions (retail banking, business banking and then private



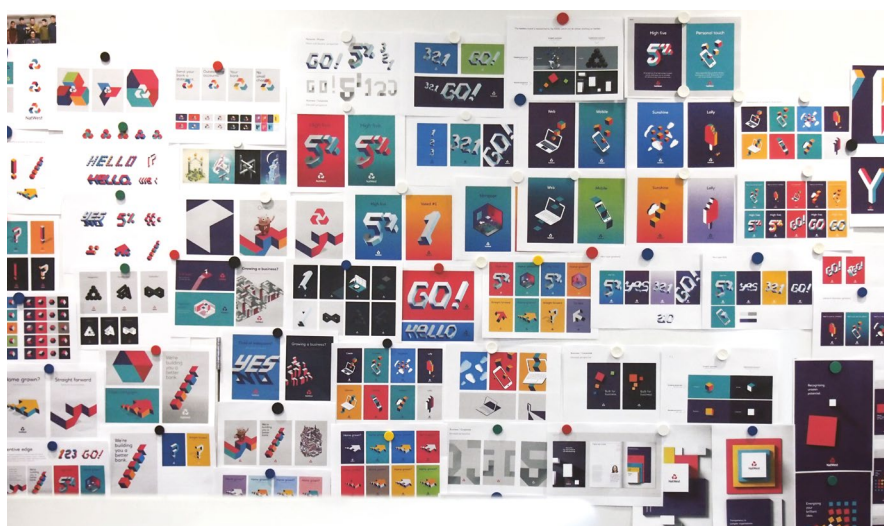
01



02



03



04

01 Towards the project's end FutureBrand tried out animating the illustrations in Cinema 4D.

02 Brand guidelines explain how to build the 3D illustrations using cubes and an isometric grid.

03 A variety of gradients and colours were trialled for the logo.

04 Experiments with the cube concept went in many directions.

INITIAL IDEAS**TAKING
A CUBE
TOO FAR**

**Dan Witchell reveals the
team's early experiments**



centre, shadows, and different configurations of the cubes. We thought subtle shading looked best.

We played around with different ways of evolving the logo, using flat, bright colours in the



ways to take the cubic idea in, including this 3D version. My gut reaction was that this direction went too far.

After we came up with the idea of an illustrated typeface inspired by the cubes, we tried out several

CUBIC CHARACTERS

Dan Witchell explains the process behind the NatWest illustrated alphabet

We wanted to create an alphabet to accompany the other illustrations. Led by design director Richard Holt, we started investigating two routes. One was a more straightforward 3D typeface and the other was more Escher-esque, inspired by the optical illusion you get with the logo's cubes. We decided the latter was more playful and unique – a key driver for the project was developing an ownable visual language that was instantly recognisable as NatWest.

The starting point was NatWest's house typeface, which we used to map out the width, x-height and bulk of the letters in Illustrator. We expanded on it of course, but if you put them side by side you can see similarities between the letterforms.

The terminals feature the cubes, and we added depth to each letter in different places to bring out the optical illusion. Light and shade doesn't fall in the same place for each letter, so when you see each of them next to each other you really notice their unusual perspectives.

The idea is to use the alphabet as part of the illustration set for one or two words – like 'Yes' or 'Easy'. You wouldn't want to write a whole sentence in it. It's also been animated in Cinema 4D for use in motion graphics.



Design director Richard Holt sketched out a wireframe version of the alphabet.



A few other directions were also developed, including this more architectural avenue.



Cubic terminals and Escher-like perspectives were introduced.



The in-house motion graphics team experimented with animating the letters in Cinema 4D.



The lettering is for statement illustration, rather than as long body copy or titles.

banking for the affluent customers) have the same kind of form but very different render qualities and colour palettes. Retail is bright and colourful; private has more of the gradient and a reduced colour palette, with more black and white; and for business, the purple is richer. It's more grown-up for the B2B audience.

Our brand guidelines feature instructions on how to construct an illustration using a very simple isometric structure in Illustrator or even InDesign. Although there's a big emphasis on illustration style, there's still a need for photography. We went for a very graphic photographic style, not slavishly picking up the brand palette but using bright colours.

CONCLUSION

Dan Witchell

I think working in the UK banking sector is always quite challenging. We all need to put our money somewhere but it's not generally a category that excites people; it's not glamorous. This does mean, though, that there's an opportunity to do something bold and different.

The biggest challenge here was the size of the project. While we were working on the NatWest rebrand we were also juggling creating a new identity for the parent brand RBS, as well as the Royal Bank of Scotland itself, which has similar sub-divisions for retail, private and business banking. We just had to break it down into sections and then it was a similar process to any other project for a big brand.

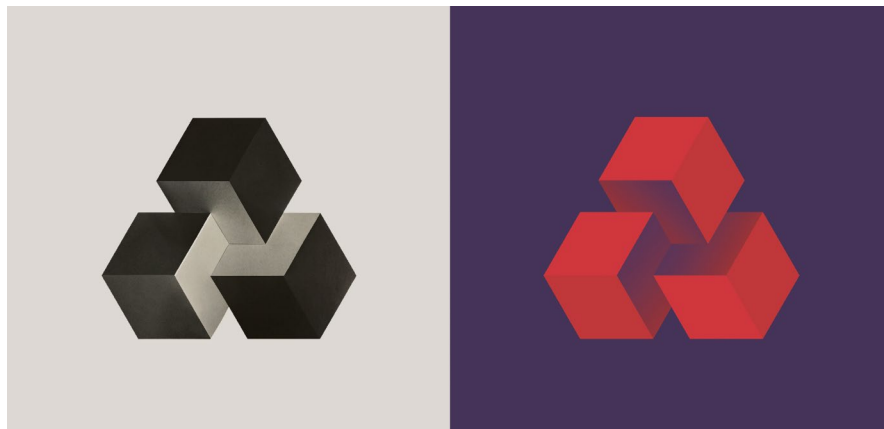
Most of the customer engagement with the new identity is with the launch advertising campaign by M&C Saatchi rather than with our part of the project, so it will take a little while for people to pick it up. We worked alongside M&C Saatchi to make sure that the brand was represented well throughout the campaign.

Bringing the other agencies along with us and making sure they were part of the family was a really nice part of the project. About halfway through, we started presenting the brand to huge groups of all the other agencies and got a great reaction. The illustration style is really engaging as you're asking more of designers than simply setting type on a photograph. The concept gave them licence to throw off the shackles and have a bit of fun – especially those working in digital, motion graphics, or infographics for ATMs. Once the new brand has been implemented by the other agencies in a few months, we'll work with them and NatWest to help them standardise all the communications – it's not quite over yet. □

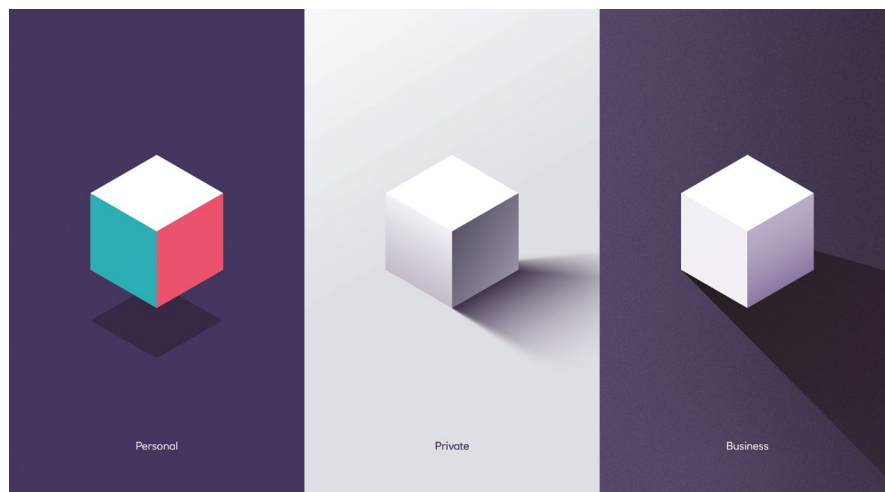
05 The logo was inspired by the original branding; the three banks that merged to become NatWest depicted as cubes.

06 FutureBrand developed various different colour palettes, shadows and gradients for retail, private and business banking.

07 Each of these palettes was then enhanced with its own distinct style of illustration and photography.



05



06



07

08 Influenced by the logo's 3D cubes, the illustrations range from abstract to specific.

09 FutureBrand produced a set of initial posters for NatWest, and guidelines for partner agencies.

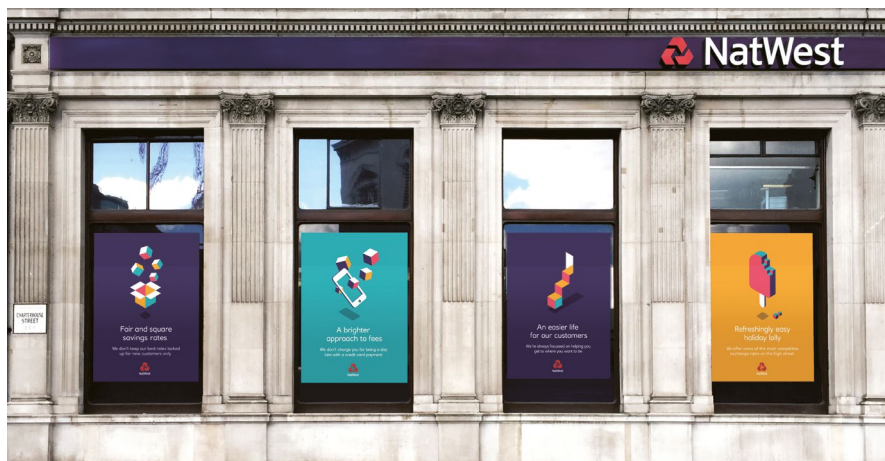
10 The letterforms are part of the illustration library rather than a font; they're arranged, not typeset.

11 FutureBrand's approach was creative rather than corporate; inventive rather than institutional.

12 The number was inspired by the impossible shadowing on the cubes of the original logo.



08

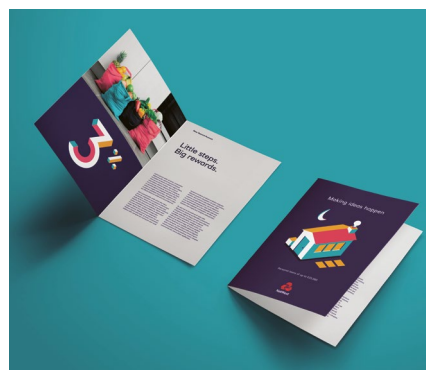


09

"A key driver for the project was developing an ownable visual language that was instantly recognisable as NatWest"



10



11



12

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■ WORKSHOP

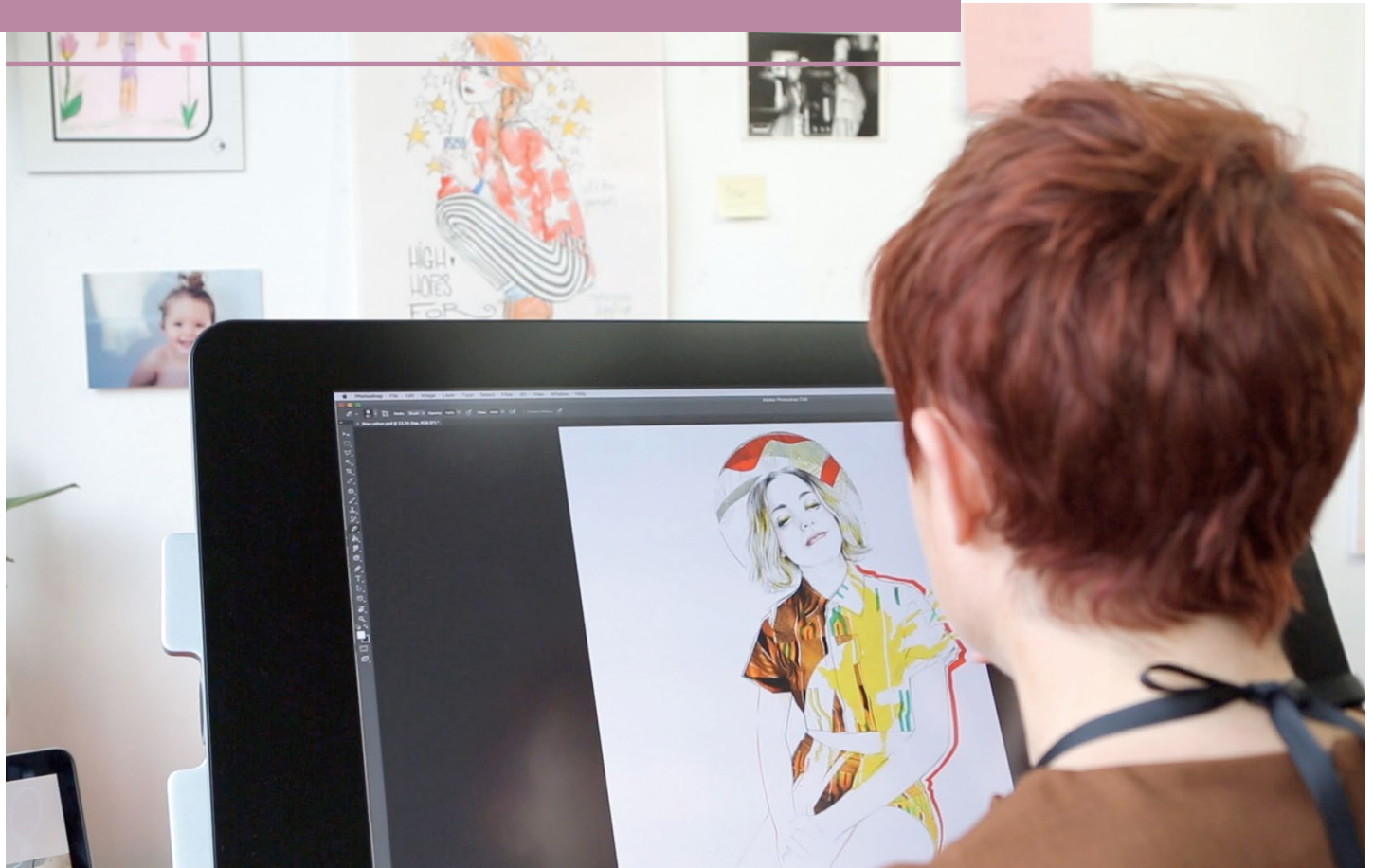
GET MORE FROM DIGITAL TEXTURES

Award-winning illustrator **Miss Led** explains how to give an organic finish to your art with digitally cut-out shapes

NEXT MONTH

CHARACTER DESIGN

We kick off a new
workshop series
with Pictoplasma



Miss Led uses layers to add drama and movement to her drawing of Nina, which she began in the first half of her workshop last issue.

GETTING PLAYFUL

Miss Led

Digital working frees you to make as many mistakes as you like, in a workspace where the element of risk is taken away. These expressions (or 'mistakes') can be the best way of discovering new ways of communicating ideas.

As well as working as a commissioned illustrator, I create paintings and large-scale works which I exhibit globally, working in acrylics, inks and watercolour. I try to bring as much of this traditionally executed expression into my illustration work as possible, to give an organic finish to my artwork.

I love placing fresh textures and shapes randomly on top of my drawing work. Adding

these elements without concern for scale issues, positioning, size or colour is a really great way to work for me.

My Photoshop prowess has come a long way since my Paint Bucket and Lasso skill set (discussed in last issue's workshop). But that's through experimenting and pretty much winging it over the years. I'll play with digitally cut-out shapes and layers for hours before getting the feel right. Then at other times, I'll drop in a new element without thought and it will work, and then inform the direction of the piece.

In this workshop, I'm going to impart a few tricks of how I do this, as a little preview to my whole process, which can be found in the Miss Led Illustration For Fashion Video Tutorial created by Train to Create.



**MISS LED**

Also known as Joanna Henly, Miss Led is an illustrator, artist and art director with more than 14 years of experience in commercial illustration and fine art. Her clients include Google, Ted Baker, L'Oreal, Clinique and Braun. Online, her artwork and artist tips have created a social media audience of over 1.3 million. www.missled.co.uk

■ SCANNING YOUR DRAWING WORK

To say that you should get a good quality scan of your artwork is pretty obvious, but to make sure it looks its best, always scan at 300dpi and don't scrimp on your kit. Go for good reputable brands such as Canon, Epson and Xerox.

I would also create a perfect scan of the image so that I would always have a copy of the original work. I will use the file to create quick prints, which are great for scrawling on and can help new ideas and narrative.

A lot of drawing work can look dull and flat when complete. Playing with contrast and curves, adding light and dark areas, helps the overall image look less flat.

DIGITAL COLLAGE

For my video tutorial I am working with a fashion styled image, but digital collage can be used in limitless ways.

Maybe your collage will have architectural elements, a landscape backdrop or interacting plant life. How could you use this technique within your practice?

Use a good quality image

It's important when using a reference in your work that your image is of a high quality. If you're working on a scan of 300dpi (which you should be), then your digital element will need to match this quality.

Make it pop

When scanning a photographic image, there are many simple actions in Photoshop to make it more vibrant and visibly portfolio-friendly. Using adjustments such as contrast, brightness and vibrancy, you can really bring out the colours.

For these sections I really want to 'hero' the yellow, and make sure it matches up to the acrylic ink in the painting.

Using layers

I've been using layers as a way of extending the lines of the drawing to acknowledge those in the fabric design. You can see this quite clearly in the hat detail.

I used this to reinforce the importance of the garments, as they were handmade by the model and it was worth spending time thinking

about how to illustrate them creatively. So when creating the drawing work, I wanted the lines to be exactly in place.

Using a lightbox, tracing paper or a bright window, you can easily match the lines in your sourced reference. Then, using layers in Photoshop, connect the digital to the drawing lines. As a theme in my work is positive and negative space, I wanted to play with cutting shapes out from the photograph fabric areas to reveal the drawing work underneath.

DIGITAL TEXTURING

There's nothing better than making a total mess in the studio space. Most designers will tell you that's a rare activity, but for me to add drama and movement to my work, I have to be able to mirror it within the process.

The tight, fine lines and considered balance of my drawing work really benefit from the bleed, run and chaos of loose paint work. Huge sloppy brush trails and ink splats thrown on from waist height to a floor lined with cold-pressed watercolour paper makes a great alternative to digital found watercolour marks.

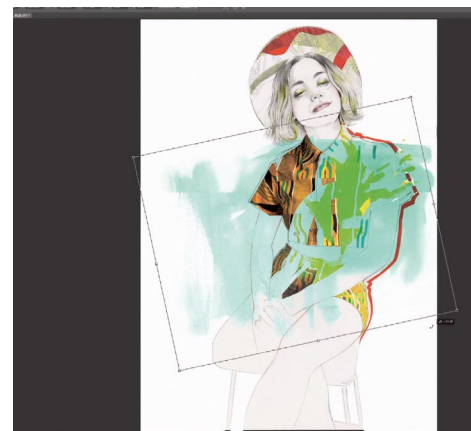
I've been sourcing watercolour textures online for about eight years, and even though I've found some great papers and scanned watercolour, there's nothing like the real thing. And it's always nice to have complete ownership of your work, of course.

I really want to make the work as organic as possible; to keep up the vibrancy of running around a studio, finding more space for dripping sheets of ink paper, and having loads of fun.

Take a few hours off and make a mess. When your sheets are finally dry, get scanning. Don't discard any of the samples, as so much of the texture can be manipulated.

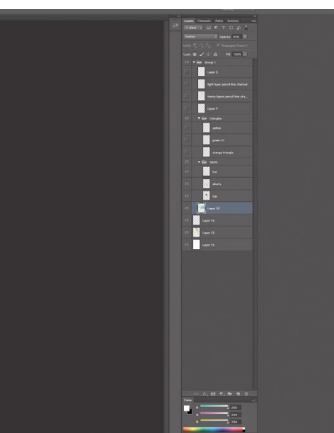
When I drop a texture into a fresh layer in Photoshop, I will play with settings such as Image Rotation, Hue and Saturation, Colour Balance and Opacity, and constantly shift and resize until it's right.

Again, as mentioned in our first workshop last issue, you're adding another focus here, which will reinforce, enhance or disturb pre-existing composition and feel. Luckily you now have a huge amount of textural source material in your new reference library to use. ■





01



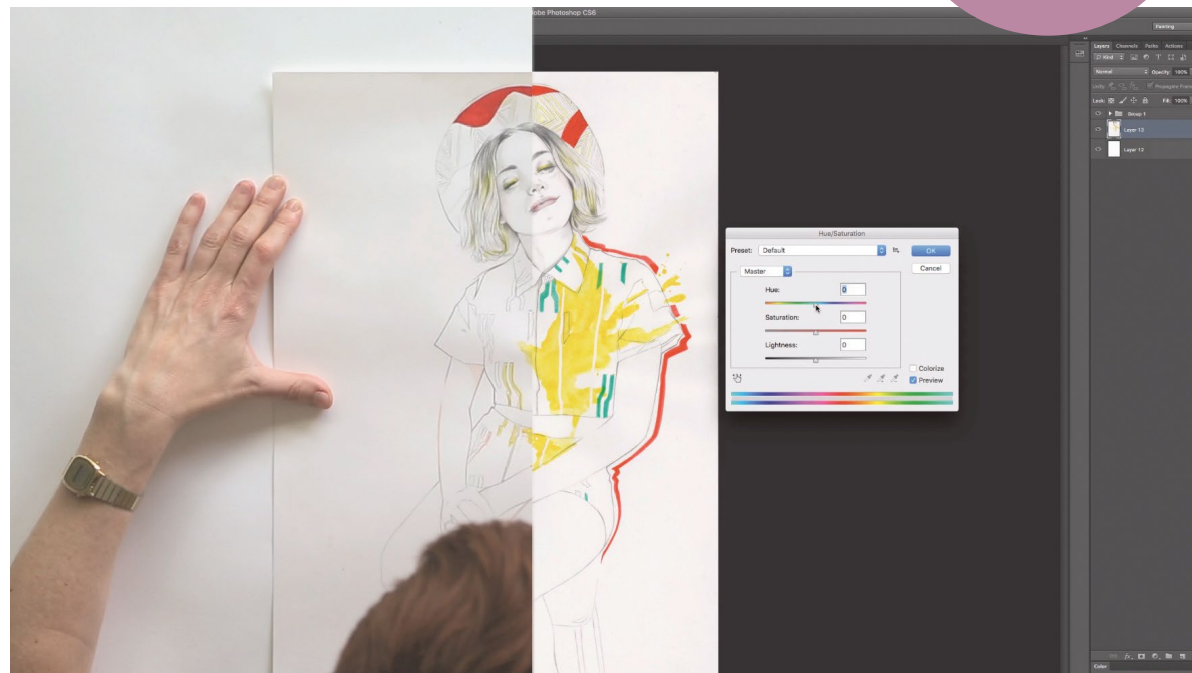
02

01 Get playful with paint trails and ink splats, to create real textures for scanning in.

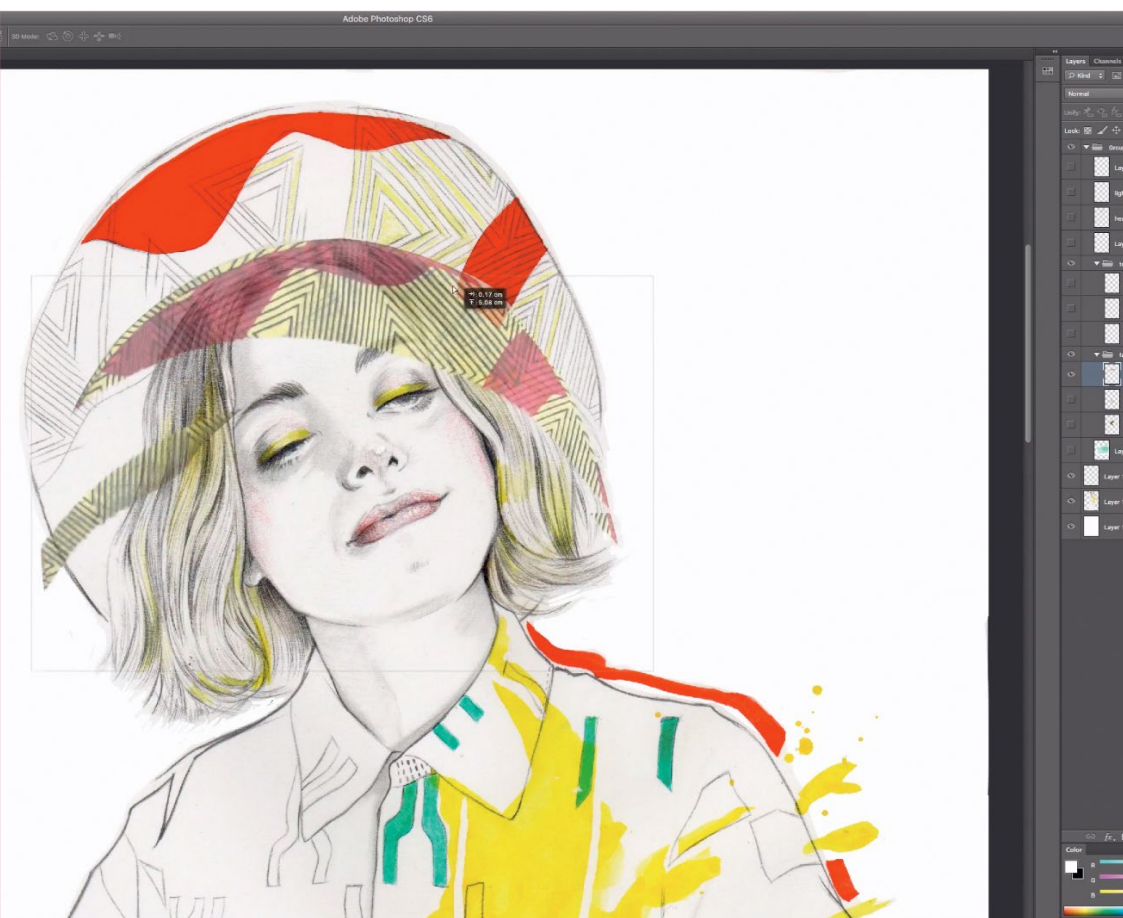
02 Drop your textures into a fresh layer then tweak and resize using Photoshop commands.

03 Combining scans of physical art with your digital work helps add drama and movement.

04 Playing with contrast and curves, and adding light and dark areas, helps make the image look less flat.



03



04

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PROJECT DIARY

A TYPEFACE TO END 'TOFU'

PROJECT FACTFILE

BRIEF: Google tasked Monotype to create a typeface family that would mean 'no more tofu'; the blank boxes displayed when a computer lacks font support for a particular character.

CLIENT: Google,
www.google.com
STUDIO: Monotype,
www.monotype.com
PROJECT DURATION:
Five-and-a-half years
LIVE DATE: October 2016



STEVE MATTESON

Creative type director, Monotype

Steve joined Monotype in 1991, where he worked on technical and aesthetic aspects of type production. In 2004, he left to form Ascender Corporation and designed UI fonts for Xbox and Android, among many others. Since rejoining Monotype in 2010, he has focused on improving type for the screen and legibility for the car and aviation industries.



GLOBAL AMBITIONS

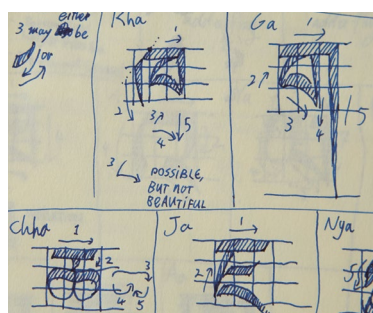
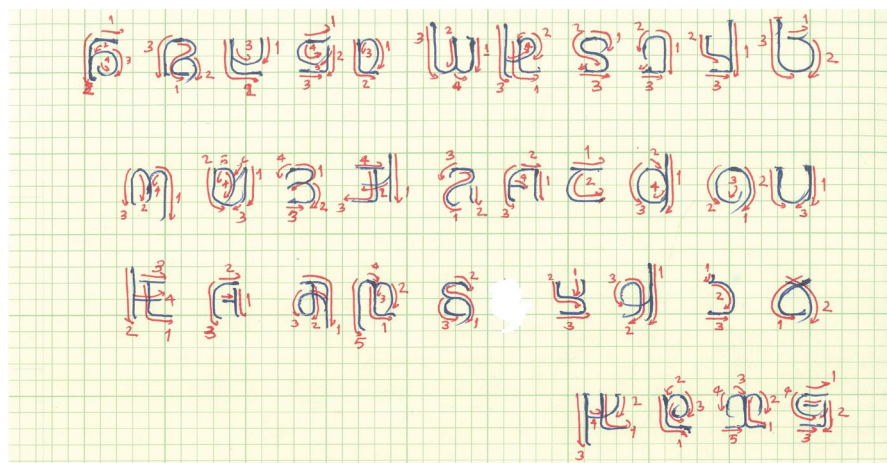
When Android first launched as a mobile platform, I designed its typefaces Droid Sans and Droid Serif. These typefaces were extended to include quite a few languages, and I created several scripts in the same style. After the launch, there was a strong desire at Google to go for global coverage, so that there would no longer be any 'tofu' characters, the blank boxes people get if they try to search in a language that isn't supported by their operating system.

At first the brief for Google Noto was to create one typeface, with one character for every unicode point. But we soon realised we also needed a bold to show emphasis in text copy or on buttons on the UI, and an italic too. Later, we also added a serif, because Google wanted to be able to set formal documents in a serif typeface. Many writing systems don't have the notion of serifs – instead they have height and low contrast – so that was an interesting process.

The team and I were already familiar with many writing systems, but Kamal Mansour in our California office reached out to his network of linguists across the world, who had very specific, and rare, script knowledge. Some languages didn't even exist in written form, such as Fulani, a language from western and central Africa for which the Adlam writing system has been invented. So we sought out people creating writing systems for spoken languages: something we'd never even thought about at the beginning of the project.

LANGUAGE LESSON

If there was a designer who was interested in tackling a specific language or writing system, they'd take on that one. The approaches were different depending on the language. For example, Toshi Omagari really zoomed in on Tibetan, immersing himself in the script with the help of Tibetan monks and Buddhist scholar Shojiro Nomura, and made the language's first digital typeface. Tibetan is heavily influenced by the writing process, so he really had to start from the ground up. On the other hand, for the more familiar writing systems, many of



01 Designer Toshi Omagari developed the first digital typeface for Tibetan, with the help of Tibetan monks and scholars.

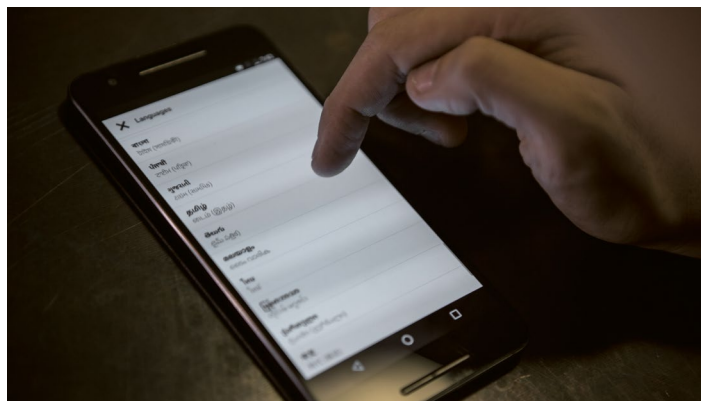
02 Adlam, a script created for the Fulani language, was the first time in Monotype's history that type designers worked directly with the script inventors to create a new writing system.

03 Tibetan is considered the classic language of Buddhism and has a vertically stacked script.

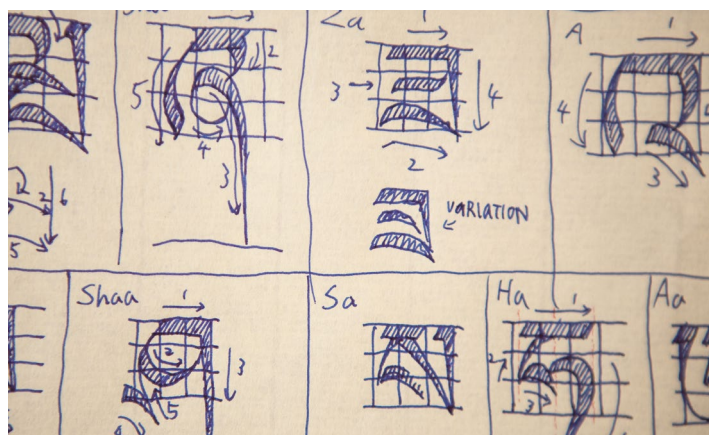
04 Tibetan is influenced heavily by handwriting, and Toshi Omagari spent months studying Tibetan calligraphy to achieve exactly the right flow and emphasis.

05 Google Noto will allow users to switch between more than 800 languages on their devices without experiencing 'tofu'.

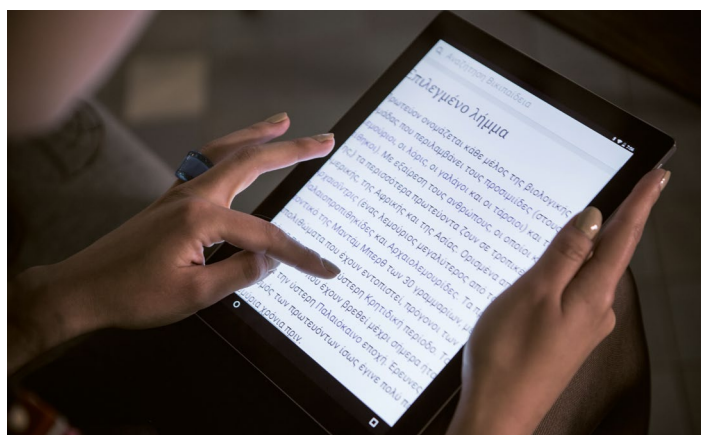
06 The Monotype team divided up the languages depending on expertise and interest. Steve Matteson worked on the Greek variant pictured.



05



04



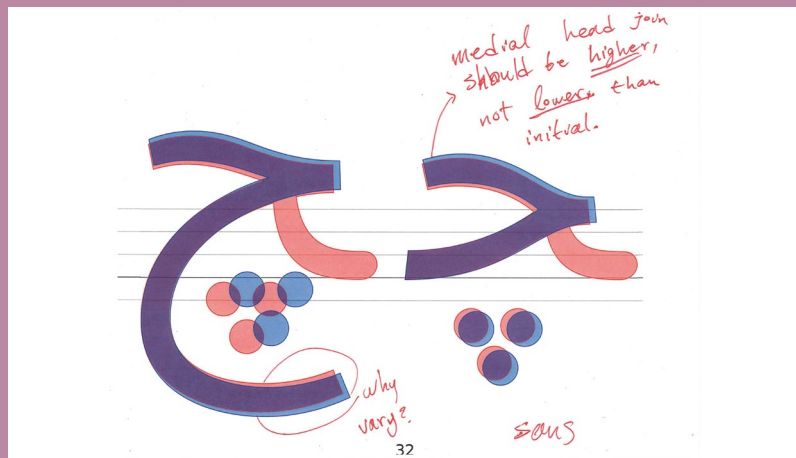
06

PROBLEM SOLVED

MASTER STROKES

Steve Matteson reveals Monotype's experiments with weight

The biggest challenge of the project was bringing family unity to design. Arabic, for example, is very horizontally stressed, with heavy strokes in the opposite direction to where they are in Latin. So achieving similar colour in Arabic or, say, French was tricky. When we drew the stroke upright in a Latin design, and rotated it 90 degrees for the Arabic, it still looked too heavy in text. Although the final strokes look the same, they have been drawn with little optical compensations, to help generate a similar colour between the writing systems.



us worked on multiple scripts. For example, I did the Greek and Cyrillic, and worked a little on Arabic and Thai with a team of five designers.

Every designer works differently – many will work straight on screen. But my belief is that the end result reflects the tools that were used to create it. I don't like typefaces that look too mechanical in their form, like they were copy-and-pasted using perfect squares and circles and then rotated on a computer screen. I draw the key shapes as much as possible; then from there I can work on screen and be more expeditious. I think this approach lends itself to a project like this, because many of the scripts only have a handwritten history.

In Latin we often use the H,O,V and n,o,v as starting points because they give you the diagonal and the round shape; they're the reference characters. We used Latin to establish the proportions and colour for the rest of the typeface, so we did those characters first. We wanted Noto to be comfortable to read, to be a bit casual, and to have the same weight, colour and legibility regardless of the language. If you sub a paragraph of Latin and then of Bengali, you want them to have the same greyness or blackness on a page. We really emphasised openness of forms – a characteristic that was pivotal in making every script feel like it belonged to the same family. The stroke endings of lower-case 'e' or the top stroke of lower-case 'a', for example, are repeated throughout Noto,

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SNASKIFIED

Someone who wears an extremely colourful shirt might be said to be 'peacocking', basically dressing to gain attention by standing out in a crowd. But you can choose to stand out by having a different style or simply walking or talking in a special way... but let's not drift off topic, we're talking about colours here.

Being told you have a colourful personality is something most people crave. So why not also strive to be colourful in your work? One way is to think of colours as a great complement to form and typography. Say you go for a very minimalistic design – why not maximise the colours, and choose an incredibly bold palette? In the early days of Snask, that was our design direction. Being minimalistic in form and maximalist in colour. In our identity, we would use simple and stylish typography set in shiny gold and fluorescent pink. Now, 10 years later,

we have moved in different directions, but still strive to be bold and colourful in our identity, as well as our client work.

Another great reason to use a lot of colours is that it makes people happy. Imagine you're walking in an area with typical-looking houses, and suddenly you look across the street and four identical houses face you, but each one has a different and intense colour. If it doesn't make you happy and warm inside you're probably more boring than a political debate between Lionel Messi and Cristiano Ronaldo.

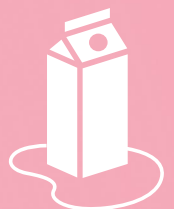
In the end, you have two choices. Either have an entirely black-and-white portfolio because you're on the verge of breaking through as a reductive artist. Or you have a bold and colourful portfolio because you realise that life isn't about perfect lines and having a stick up your bum. If you're in between, you really have to decide. Is this the century when people realise your

genius usage of pale yellow mixed with grey? Or is it the century when even more people won't look at your work twice? A bit harsh, but hey, this is the Snask column, and it's not here to be the honey in your tea.

SNASK OFF!

Snaskified is a recurring column by Snask, the internationally renowned creative agency, that strives to challenge the industry by doing things differently. They worship unconventional ideas, charming smiles and real emotions, and see the old conservative world as extremely tedious and as the world's biggest enemy.

Fredrik Öst
■ www.snask.com



ENEMY OF THE MONTH



Power to the penis

Most Trump voters were men. What if most Trump voters were Hispanic or cat lovers? People would go crazy online. Now the common denominator is a penis; they must be thinking with it.

GOSSIP Q&A



Q: What do you look for in a design graduate?

A: An amazing portfolio without any bad projects (take them out) and a great personality. Knowing how to set type is equally as important as having good social skills.

CANDY THUMBS UP!



Dinosaur antics

We were over at the RGD Conference in Toronto with Erik Kessels and Leland Maschmeyer recently. We dressed up Erik's son as Barney the purple dinosaur and set him loose on the show floor, just to confuse.

FILTH THUMBS DOWN!



Fear of failure

Being afraid to fail is just some bullshit that you may have been taught. Failing is actually the best way to move forward, and failures have been the key to many of our best ideas.

NEXT MONTH

THE DESIGNER'S GUIDE TO MONEY

INDUSTRY ISSUES

Everything you need to master your financial future: get paid more, budget smarter, and more...

SPECIAL REPORT

Boost your clients' profits: how to ensure your design projects are financially successful

Plus: inspiring projects, current trends and expert analysis from the global design scene

ON SALE 6 JAN



Legendary Dutch designer **Ben Bos** talks about the famous people he has been fortunate enough to meet, and autographs he's collected

GREAT PEOPLE ON MY WAY



I am not a collector of autographs. In fact, there is only one I ever asked for – and a few more were written in books I was given. Yet, in a life as long as mine, I have come across a few celebrities, royals, famous artists and other quite unique contemporaries. Life is a wonderful carousel.

Being raised as a true republican (not in the American sense) I can be short about royals.

In 1991, Her Majesty Queen Beatrix of the Netherlands asked my colleague Wim Crouwel to organise a design evening at the Royal Palace Amsterdam. (That building, dating from the Dutch Golden Age – the 17th Century – was a true architectural wonder of the world. It was meant to be the Amsterdam city hall, but was stolen by Napoleon's brother when he was appointed as king of the Netherlands. Since then, Dutch royals have spent just a few days in it.) On that occasion, a lucky few – the selected designers – had the honour to shake hands with the Queen.

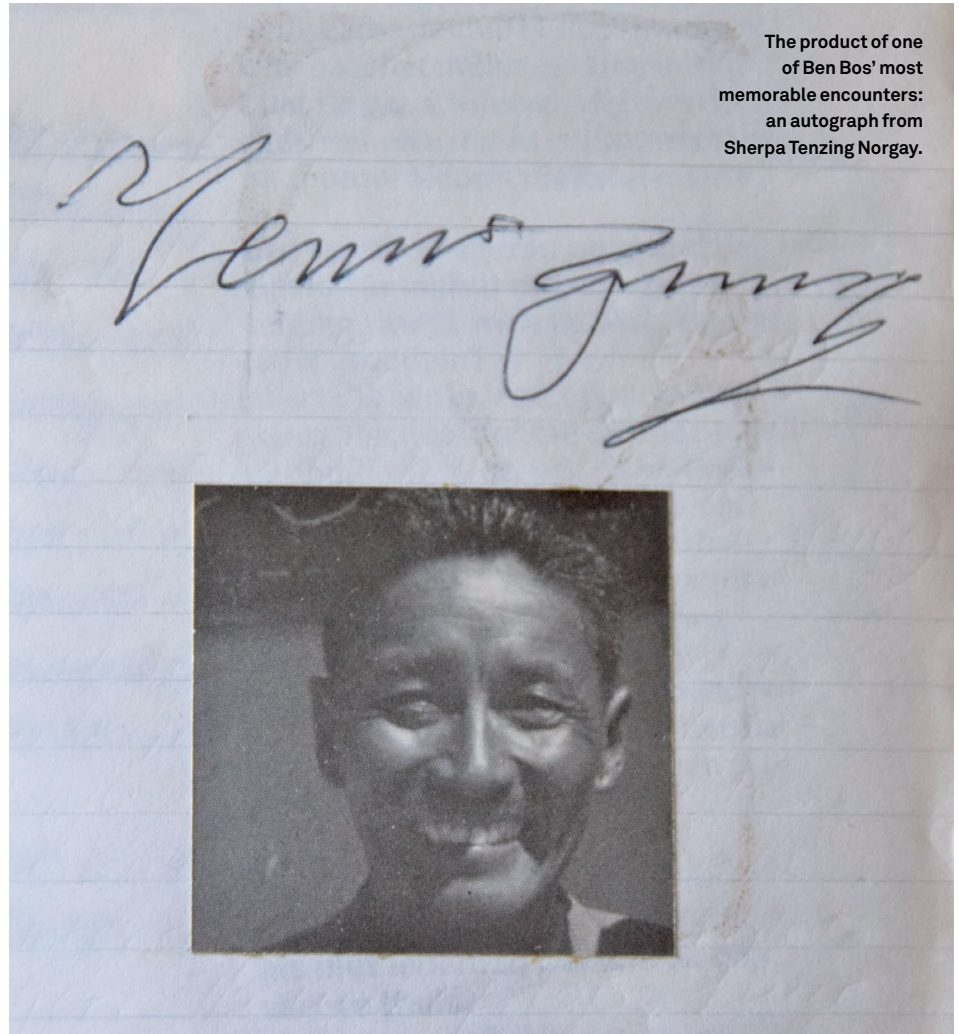
Otto Treumann, Jan Bons and I were let into her reception room, as she welcomed us as 'her designers'. We really hadn't been aware of that...

We had a very bad experience with HRH Princess Margaret of England, when her staff refused the entry of my colleague Wim Vanderweerd's wife Anke to St. James Palace, because she was (apparently) dressed in too kinky a manner and (apparently) smelled a bit of joint! We decided to dine somewhere else.

I met one of my photographic heroes, the Hungarian André Kertész, on my first journey to the USA, back in 1967.

With his wife he was busy preparing the opening of the Photographic Museum in Manhattan. Autograph...

I met the Italian architect Giovanni Ponti in Eindhoven, the day before the opening



The product of one of Ben Bos' most memorable encounters: an autograph from Sherpa Tenzing Norgay.

of his building for the department store De Bijenkorf. I had worked for two years on all design aspects of this new store and he loved my work, as well as my wife's legs. He insisted on letting her use the escalator first, on our way to the first dinner from the new Bijenkorf kitchen.

We had an unforgettable meeting with the incredible designer István Orosz, when he came to the Netherlands to take part in a project of simultaneous small exhibitions of the works by a group of his Escher-like colleagues, who are creating unbelievable images in a kind of fourth dimension. What a darling he is! Two originals, signed.

But the most astonishing meeting of my life so far took place in the smelly, dirty departure hall of Kathmandu airport,

Nepal. We were waiting for a plane to bring us to Lukla airstrip, the starting point for expeditions into the Everest region.

All of a sudden a group of American tourists appeared, ladies with butterfly spectacles and golden credit cards. Looking at this unexpected company, I detected their guide, a man with a flat cap... and I was totally in shock. That, I knew instantly, must be Sherpa Tenzing Norgay, the first or second man to reach the highest point on Earth: the peak of Everest. A man considered to be a reincarnation of Buddha, and the women were asking him to fetch them colas! I took my worst-ever photo, and he signed my logbook. My most unforgettable meeting, and most unforgettable autograph. ■



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